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THE RUDIMENTS OF ENGLISH GRAMMAR;

ADAPTED TO THE

USE of SCHOOLS.

WITH

OBSERVATIONS on STYLE.

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THE

PREFACE.

THE following performance is intended to exhibit, *A view of the genuine and eſtabliſhed principles of the Engliſh language; adapted to the uſe of ſchools.* For this purpoſe, care hath been taken to omit nothing that properly falls within the province of the *Grammarian*, as diſtinct from that of the *Lexicographer.* All the rules that relate to the modification and ſtructure of words in the language are laid down in a methodical manner: *Technical terms* have neither been affected nor avoided: more than are here introduced were judged unneceſſary to explain all the varieties that occur in the *Engliſh language:* they have not been wholly avoided, becauſe they admit of eaſy definitions; the language of Grammar is obſerved to be aukward without them; and it hath been found by experience, that young

perſons of both ſexes take a pleaſure in learning new words, and by that means more eaſily obtain clear ideas of the things to which they are applied. The method of *Queſtion* and *Anſwer* hath been made choice of, as being judged to be, in this caſe, both the moſt intelligible to the ſcholar, and the eaſieſt for the maſter.

It is not denied that uſe hath been made of other Grammars, and particularly of Mr. *Johnſon's*, in compiling this: But it is apprehended, that there is ſo much that is properly original, both in the materials and the diſpoſition of them in this, as is more than ſufficient to clear a work of ſuch a nature from the charge of plagiariſm.

If it be conſidered, that what is here drawn up is intended to exhibit only the *preſent ſtate* of our language, for the uſe of ſchools, it will not be deemed an imperfection in the work, that there are found in it no elaborate diſquiſitions concerning the origin and ſucceſſive changes of the language; or, that thoſe particulars, which relate to language and grammar univerſally conſidered, are not adjuſted with ſo much accuracy as ſuch a ſubject requires.

The

The author hath no higher views in what he now preſents to the public, than to give the youth of our nation an inſight into the fundamental principles of their own language; though the remarkable ſimplicity of its ſtructure, when compared with that of moſt other languages, ancient or modern, hath enabled him to comprize, in ſo ſmall a compaſs, every material obſervation that belongs to the grammar of it. That is, allowing a perſon, by the help of a dictionary, or any other means, to underſtand the meaning and force of Engliſh words, he will here meet with an account of all their inflections, and all the circumſtances in which they are uſed: conſequently, there is no error in writing, that is ſtrictly ſpeaking *grammatical*, but may be diſcovered and avoided by the help of it.

For this ſimplicity in the grammar of our language (ariſing chiefly from the paucity of our inflections of words) we are indebted to the long continued barbariſm of the people from whom we received it; the ſeverity of whoſe climate, and difficulty of ſubſiſtence, left them little leiſure for poliſhing, or indeed uſing, their language: Whereas the inhabitants of the more benign ſouthern climates were, from the earlieſt antiquity, led by nature into luxury and refinement in every thing.

The words we afterwards received from thoſe languages, though they now make more than one half of the ſubſtance of ours, were like more plentiful nouriſhment to an emaciated body, that was grown to its full ſize, and become too rigid to admit of any new modification of its parts. They have added conſiderably to the bulk and gracefulneſs of our language; but have made no alteration in the ſimplicity of its original form.

Grammar may be compared to a treatiſe of *Natural Philoſophy*; the one conſiſting of obſervations on the various changes, combinations, and mutual affections of words; and the other of the parts of nature: and were the language of men as uniform as the works of nature, the *grammar of language* would be as indiſputable in its principles as the *grammar of nature:* but ſince good authors have adopted different forms of ſpeech, and in a caſe that admits of no ſtandard but that of *cuſtom*, one authority may be of as much weight as another; the *analogy of language* is the only thing to which we can have recourſe, to adjuſt theſe differences; for language, to anſwer the intent of it, which is to expreſs our thoughts with certainty in an intercourſe with one another, muſt be fixed and conſiſtent with itſelf.

By

By an attention to theſe maxims hath this grammatical performance been conducted: the beſt and the moſt numerous authorities have been carefully followed. Where they have been contradictory, recourſe hath been had to analogy, as the laſt reſource: For if this ſhould decide for neither of two contrary practices, the thing muſt remain undecided, till all-governing cuſtom ſhall declare in favour of the one or the other.

As to a publick *Academy*, inveſted with authority to aſcertain the uſe of words, which is a project that ſome perſons are very ſanguine in their expectations from, I think it not only unſuitable to the genius of a *free nation*, but in itſelf ill calculated to reform and fix a language. We need make no doubt but that the beſt forms of ſpeech will, in time, eſtabliſh themſelves by their own ſuperior excellence: and, in all controverſies, it is better to wait the deciſions of *Time*, which are ſlow and ſure, than to take thoſe of *Synods*, which are often haſty and injudicious. A *manufacture* for which there is a great demand, and a *language* that many perſons have leiſure to read and write, are both ſure to be brought, in time, to all the perfection of which they are capable. As to the little varieties which the interpoſition of an academy might prevent, they appear to me very far from having a diſagreeable effect in the

the ſtyle of different perſons writing upon different ſubjects. What would *Academies* have contributed to the perfection of the *Greek* and *Latin* languages? Or who, in thoſe free ſtates, would have ſubmitted to them?

The propriety of introducing the *Engliſh grammar* into *Engliſh ſchools*, cannot be diſputed; a competent knowledge of our own language being both uſeful and ornamental in every profeſſion, and a critical knowledge of it abſolutely neceſſary to all perſons of a liberal education. The little difficulty there is apprehended to be in the ſtudy of it, is the chief reaſon, I believe, why it hath been ſo much neglected. The *Latin* tongue was ſo complex a language that it made of neceſſity (notwithſtanding the *Greek* was the learned tongue at Rome) a conſiderable branch of Roman ſchool education: whereas ours, by being more ſimple, is perhaps leſs generally underſtood. And though the *Grammar-ſchool* be on all accounts the moſt proper place for learning it, how many Grammar-ſchools have we, and of no ſmall reputation, which are deſtitute of all proviſion for the regular teaching it? All the ſkill that our youth at ſchool have in it, being acquired in an indirect manner; *viz.* by the mere practice of uſing it in verbal tranſlations.

Indeed

Indeed it is not much above a century ago, that our native tongue ſeemed to be looked upon as below the notice of a claſſical ſcholar; and men of learning made very little uſe of it, either in converſation or in writing: and even ſince it hath been made the vehicle of knowledge of all kinds, it hath not found its way into the ſchools appropriated to language, in proportion to its growing importance; moſt of my cotemporaries, I believe, being ſenſible, that their knowledge of the grammar of their mother tongue hath been acquired by their own ſtudy and obſervation, ſince they have paſſed the rudiments of the ſchools.

To obviate this inconvenience, we muſt introduce into our ſchools *Engliſh grammar*, *Engliſh compoſitions*, and frequent *Engliſh tranſlations* from authors in other languages. The common objection to Engliſh compoſitions, that it is like requiring brick to be made without ſtraw; (boys not being ſuppoſed to be capable of ſo much reflection as is neceſſary to treat any ſubject with propriety) is a very frivolous one: ſince it is very eaſy to contrive a variety of exerciſes introductory to *Themes* upon moral and ſcientifical ſubjects; in many of which the whole attention may be employed upon language only; and from thence youth may be led on in a regular ſeries of compoſitions, in which the tranſition from

language

language to *ſentiment* may be as gradual and eaſy as poſſible.

If it hath been owing to any impropriety in the form or compoſition of the *Engliſh grammars* that have hitherto been preſented to the public, that they have not met with ſo general a reception as the ſubject of them ſeemed to promiſe: if ſome of them be clogged with ſuperfluous words, and ſuperfluous matter: if the materials of them have not been regularly and thoroughly digeſted: if the definitions of terms have wanted perſpicuity and preciſion: if the rules of ſome do not correſpond with the preſent ſtate of the language, as it is actually ſpoken and written; and thoſe of others have followed the vulgar practice through all its temporary modes and inconſiſtencies: if the dreſs of ſome be too ſtiff, and that of others too looſe and careleſs, unworthy of grammatical ſimplicity and correctneſs: if ſome grammars have been too minute, and others not ſufficiently comprehenſive: if ſome of them have been drawn up for the uſe of children, and others for critics only, the author of this attempt is not without hopes of better ſucceſs. For ſince he hath been apprized of thoſe faults, and hath endeavoured to avoid them, he flatters himſelf that his unremitted attention hath not been wholly without

without its natural effect; at leaſt that the faults of this performance are not ſo many, or ſo groſs, as to render his deſign in it, which was to facilitate the knowledge of our native tongue, entirely abortive.

N. B. What the author judged leſs proper to be committed to memory, as well as remarks of a critical nature, he hath thrown into the *Notes*; but every teacher's own judgment will direct him what uſe to make both of the text and notes, regard being had to the ages and capacities of his pupils.

An Appendix would have been made of examples of *bad Engliſh*; for they are really uſeful; but that they make ſo uncouth an appearance in print: And it can be no manner of trouble to any teacher to ſupply the want of them, by a falſe reading of any good author, and requiring his pupils to point out, and rectify, his miſtakes. For this purpoſe, and that of a *praxis* for reſolving words into their roots, the leſſons at the end may ſerve.

THE

THE

RUDIMENTS

OF

ENGLISH GRAMMAR.

SECT. I. General Distribution.

Q. WHAT is Grammar?

A. Grammar is the art of uſing words properly.

Q. Of how many parts doth Grammar conſiſt?

A. Of four; Orthography, Etymology, Syntax, and Prosody.

Q. What is Orthography?

A. Orthography is the art of combining letters into ſyllables, and ſyllables into words (a).

Q. What is Etymology?

(a) For *Orthography*, though properly a part of Grammar, I refer to books written upon that ſubject; ſuch as *Dr. Watts's Art of reading and writing Engliſh*, which I mention as being a proper introduction to this Grammar.

A. ETYMOLOGY is that part of Grammar which teaches the deduction of one word from another, and the various modifications by which the meaning of the ſame word is diverſified; as *Horſe*, *Horſes*; *I love*, *I loved.*

Q. How many *Claſſes*, or kinds of words are there?

A. Eight (b); NOUNS, ADJECTIVES, PRONOUNS, VERBS, ADVERBS, PREPOSITIONS, CONJUNCTIONS, and INTERJECTIONS.

SECT. II. OF NOUNS.

Q. What is a NOUN?

A. A NOUN or (as it is ſometimes called a SUBSTANTIVE) is the name of any thing; as *a Horſe*, *a Tree*; *John*, *Thomas.*

Q. How many kinds of nouns are there?

A. Two; PROPER and COMMON.

Q. Which are nouns, or ſubſtantives, COMMON?

A. Such as denote the kinds or ſpecies of things; as *a Man*, *a Horſe*, *a River*; which may be underſtood of any man, any horſe, or any river.

(b) I have adopted the uſual diſtribution of words into *eight claſſes*, in compliance with the practice of moſt *Grammarians*; and becauſe, if any number, in a thing ſo arbitrary, muſt be fixed upon, this ſeems to be as comprehenſive and diſtinct as any. All the innovation I have made hath been to throw out the *Participle*, and ſubſtitute the *Adjective*, as more evidently a diſtinct part of ſpeech.

Q. Which are called nouns, or ſubſtantives, PROPER?

A. Such as denote the individuals of any ſpecies; as *John*, *Sarah*, *the Severn*, *the Weaver*.

Q. What changes of termination do nouns admit of?

A. The terminations of nouns are changed on two accounts principally; NUMBER, and CASE; and ſometimes alſo on account of GENDER.

Q. How many NUMBERS are there; and what is meant by NUMBER?

A. There are two NUMBERS; the SINGULAR, when one only is meant; and the PLURAL, when more are intended.

Q. How is the plural number formed?

A. The plural number is formed by adding [*s*] to the ſingular; as *River*, *Rivers*; *Table*, *Tables:* Or [*es*] where [*s*] could not otherwiſe be ſounded; viz. after [*ch*] [*s*] [*sh*] [*x*] and [*z*] as *Fox*, *Foxes*; *Church*, *Churches*.

Q. What *exceptions* are there to this general rule?

A. There are two principal exceptions to this rule. 1. The plural of ſome nouns ends in [*en*] as *Ox*, *Oxen*. 2. When the ſingular ends in [*f*] or [*fe*] the plural uſually ends in [*ves*] as *Calf*, *Calves*; *Wife*, *Wives*. Though there are ſome few of theſe terminations that follow the general rule; as *Muff*, *Muffs*; *Chief*, *Chiefs*.

Q. Are there no other irregularities in the formation of numbers beſides thoſe that are taken notice of in theſe exceptions (c)?

A. There are very many plural terminations that can be reduced to no rule; of which are the following, *Die*, *Dice*; *Gooſe*, *Geeſe*; *Foot*, *Feet*; *Tooth*, *Teeth*.

Q. Is the plural termination always different from the ſingular?

A. No. They are ſometimes the very ſame; as in the words *Sheep*, *Swine*, *Deer*.

Q. Have all nouns a ſingular termination?

A. No. Some nouns have only a plural termination in uſe; as *Aſhes*, *Bellows*, *Lungs*.

Q. What are the CASES of nouns?

A. CASES are thoſe changes in the terminations of nouns which ſerve to expreſs their relation to other words.

Q. How many caſes are there?

A. There are two caſes; the NOMINATIVE (d), and the GENITIVE.

Q. What is the NOMINATIVE caſe?

A. The NOMINATIVE caſe is that in which we barely name a thing; as *a Man*, *a Horſe*.

(c) Words derived from *foreign languages* often retain their original plural terminations; as *Cherubim*, *Phænomena*, *Radii*, *Beaux*.

(d) It may ſeem improper to call the *Nominative* a *caſe* (i. e. *caſus*, *ſive inflectio*) which is the root from whence other caſes are derived; but the practice of all Grammarians, and the long eſtabliſhed definition of terms, authorize this deviation from rigid exactneſs.

Q.

Q. What is the GENITIVE caſe?

A. The GENITIVE caſe is that which denotes property or poſſeſſion; and is formed by adding [*s*] with an apoſtrophe before it to the nominative; as *Solomon's wiſdom*; *The Men's wit*; *Venus's beauty*; or the apoſtrophe only in the plural number (e), when the nominative ends in [*s*] as the *Stationers' arms* (f).

Q. Is the relation of property or poſſeſſion always expreſſed by a genitive caſe?

A. No. It is likewiſe expreſſed by the particle [*of*] before the word; as *the wiſdom of Solomon*; *the beauty of Venus*; *the arms of the Stationers.*

Q. How many GENDERS are there? and what is meant by *Gender?*

A. There are two GENDERS; the MASCULINE, to denote the male kind; and the FEMININE, to denote the female.

Q. By what change of termination is the diſtinction of gender expreſſed?

(e) Sometimes the comma or *apoſtrophe* only is retained in the *ſingular* number, and eſpecially in *verſe.*

(f) The *apoſtrophe* denotes the omiſſion of an [*i*] which was formerly inſerted, and made an addition of a ſyllable to the word.——Mr. *Pope* and ſome of his cotemporaries, to avoid a harſhneſs in the pronunciation of ſome genitives, wrote the word [*his*] at the end of the word; as *Statius his Thebais*, *Socrates his fetters* (Spect.) imagining the ['*s*] to be a contraction for that pronoun: But analogy eaſily overturns that ſuppoſition; for *Venus his beauty*, or *Men his wit*, were abſurd. There is no grammatical method of avoiding a harſh genitive caſe, but by the *periphraſis* explained in the next Queſtion and Anſwer.

A. The diſtinction of gender (when it is expreſſed by a change of termination) is made by adding [*eſs*] to the maſculine to make it feminine; as *Lion*, *Lioneſs*; *Heir*, *Heireſs*; *Poet*, *Poeteſs*: And a few feminines end in [*ix*] as *Adminiſtrator*, *Adminiſtratrix*; *Director*, *Directrix*.

Q. What are the words [*a*] and [*the*] that are frequently placed before nouns?

A. They are called ARTICLES (g); and they are placed before nouns to aſcertain the extent of their ſignification.

Q. What is the uſe of the article [*a*]?

A. The article [*a*] (before a conſonant, but [*an*] before a vowel) intimates that one only of a ſpecies is meant, but not any one in particular; as, *This is a good book*; *i. e.* One among the books that are good. Hence it is called the article *Indefinite*.

Q. What is the uſe of the article [*the*]?

A. The article [*the*] limits the ſignification of a word to ſome one or more of a ſpecies; as *This is the book*; *Theſe are the men*; *i. e.* this particular book, and theſe particular men.

(g) The account of the *Articles* is inſerted in this place becauſe of their connection with *nouns*: And it was not thought neceſſary, in imitation of the *Greek grammars*, to enumerate them among the diſtinct parts of ſpeech, becauſe there are no other words to be ranged under the ſame claſs. In *univerſal grammar* they ſhould be conſidered as belonging to the claſs of *Adjectives*.

For

For this reaſon it is called the article *Defini'e* (h)

SECT. III. OF ADJECTIVES.

Q. What are ADJECTIVES?

A. ADJECTIVES are words that denote the properties or qualities of things; as, *good, tall, ſwift.*

Q. On what account do adjectives change their terminations?

A. Adjectives change their terminations on account of COMPARISON only.

Q. How many degrees of compariſon are there?

A. There are three degrees of compariſon; the POSITIVE, in which the quality is barely mentioned; as *hard:* the COMPARATIVE, which expreſſes the quality ſomewhat increaſed, and is formed by adding [*r*] or [*er*] to the poſitive; as *harder*; and the SUPERLATIVE, which expreſſeth the higheſt degree of the quality, by adding [*ſt*] or [*eſt*] to the poſitive; as *hardeſt.*

Q. Are all adjectives compared in this manner?

A. No. Some adjectives are compared very irregularly; as the following:

(h) As the article [*a*] always implies *one,* it can never be uſed with words in the *plural number*; but the article [*the*] not being uſed with ſo much reſtriction, may be applied to both numbers; as *the law, the laws; the ſtar, the ſtars.*

Pos.	Comp.	Sup.
Good,	*Better*,	*Beſt*.
Bad,	*Worſe*,	*Worſt*.
Little,	*Leſs*, or *leſſer*,	*Leaſt*.
Much,	*More*,	*Moſt*.
Near,	*Nearer*,	*Neareſt* or *next*.
Late,	*Later*,	*Lateſt* or *laſt*.

Q. Are the degrees of compariſon always expreſſed by a change of termination?

A. No. Some adjectives, and eſpecially *Polyſyllables*, to avoid a harſhneſs in the pronunciation, are compared, not by any change of termination, but by particles prefixed; as *benevolent*, *more benevolent*, *moſt benevolent* [i].

SECT. IV. Of PRONOUNS.

Q. What are Pronouns (k)?

A. Pronouns are words that are uſed as ſubſtitutes for nouns, to prevent the too frequent and tireſome repetition of them; as *He did this or that*, inſtead of expreſsly naming the

(i) There are ſome *Diſſyllables* that would not admit the termination [*er*] or [*eſt*] without a harſhneſs in the pronunciation. It is, therefore, uſual to compare them in the manner as *Polyſyllables*, without any change of termination. Of theſe, Mr. *Johnſon* hath given us the following enumeration; Viz. ſuch as terminate in,

ſome,	as *fulſome*.	*id*,	as *candid*.
ful,	as *careful*.	*al*,	as *mortal*
ing,	as *trifling*.	*ent*,	as *recent*.
ous,	as *porous*.	*ain*,	as *certain*.
leſs,	as *careleſs*.	*ive*,	as *maſſive*.
ed,	as *wretched*.	*dy*,	as *woody*.
fy,	as *puffy*.		
ky,	as *rocky*; except *lucky*.		
my,	as *roomy*.		
ny,	as *ſkinny*.		
py,	as *ropy*; except *happy*.		
ry,	as *hoary*.		

(k) It might not have been improper to have claſſed all the *Pronouns* under the heads of *Subſtantives*, or *Adjec-*

the perſon doing, and the thing done, every time there is occaſion to ſpeak of them.

Q. How many kinds of pronouns are there?

A. There are four kinds of pronouns; PERSONAL, POSSESSIVE, RELATIVE, and DEMONSTRATIVE.

Q. Have not ſome pronouns a caſe peculiar to themſelves?

A. Yes. It is uſually called the OBLIQUE caſe; and is uſed after verbs and prepoſitions.

Q. Which are the PERSONAL pronouns?

A. The PERSONAL pronouns are *I*, *thou*, *he*, *ſhe*, *it*, with their plurals (l).

Q. How are the perſonal pronouns formed?

A. Very irregularly, in the following manner:

	Sing.	Plural.
Nominative.	*I.*	*We.*
Oblique caſe.	*Me.*	*Us.*
Nominative.	*Thou.*	*Ye.* (m)
Oblique caſe.	*Thee.*	*You.*

tives; the *perſonal* pronouns being of the former kind, and all the other denominations of the latter. The reaſon why they are here conſidered ſeparately is, becauſe there is ſomething particular in their inflection: By this means, therefore, the rules relating to *ſubſtantives* and *adjectives* in general are rendered more ſimple, and a more diſtinct view is given of the irregular inflections of thoſe words that have been uſually called *Pronouns*.

(l) [*I*] is called the *firſt* perſon; *Thou*, the *ſecond*; and *He*, *She*, or *It*, the *third* perſon.

(m) We uſually, in this caſe, ſay [*you*] when, by the complaiſance of the preſent times, we apply it to a ſingle perſon; as *you* [not ye] *are reading*.

No-

	Sing.	Plural.
Nominative.	*He. She.*	*They.*
Oblique caſe.	*Him. Her.*	*Them.*
Nominative.	*It.*	*They.*
Oblique caſe.	*It.*	*Them.*
Genitive.	*Its.*	——

Q. Which are the pronouns POSSESSIVE (n)?

A. The pronouns POSSESSIVE are *my, our, thy, your, his, her, their.*

Q. How are the pronouns poſſeſſive declined?

A. Pronouns poſſeſſive, being wholly of the nature of adjectives, are, like them, indeclinable; except that when they are uſed without their ſubſtantives, *my* becomes *mine*; *thy, thine*; *our, ours*; *your, yours*; *her, hers*; *their, theirs*; as *This book is mine: This is not yours, but theirs* (o).

Q. Which are the RELATIVE pronouns?

A. The RELATIVE pronouns (ſo called becauſe they refer, or relate to an antecedent or

(n) The pronouns *poſſeſſive* [indicating *property* or *poſſeſſion*] might not improperly have been called the *genitive* caſes of their correſponding *perſonal* pronouns, were it not that their formation is not analagous to that of the genitive caſes of other words.

(o) The Adjective [*no*] ſeems alſo to change its termination, and become [*none*] when it is uſed without its ſubſtantive; as, *There are no books*; or, there are *none*. But I rather think that *none* was originally a contraction for *no one*.

ſub-

ſubſequent ſubſtantive) are *who* (p), *which*, *what*, and *whether* (q).

Q. How is *who* declined?

A. Sing. and Plural.

Nominative.	*Who.*
Genitive.	*Whoſe.*
Oblique.	*Whom.*

Q. Are *which*, *what*, and *whether*, declinable?

A. No. Except *whoſe* may be ſaid to be the poetical genitive of *which* (r).

Q. Which are the pronouns DEMONSTRATIVE (s)?

A.

(p) Formerly the words *who* and *which* were uſed without diſtinction; but uſe hath now appropriated *who* to *perſons*, and *which* to *things*.

(q) The conjunction [*as*] is uſed by ſeveral writers of no ſmall note for [*that*] or [*which*] but it ſeems to be quite foreign to the general uſe of that word. "If I "examine the *Ptolemean* and *Copernican* ſyſtems, I endea- "vour only, by my enquiries, to know the real ſituation "of the planets; that is, in other words, I endeavour to "give them, in my mind or conception, the ſame rela- "tions *as* they bear to each other in the heavens." *Hume*'s Eſſays Moral and Political, p. 227.

(r) Notwithſtanding this obſervation, which is Mr. *Johnſon*'s, many good authors in proſe make *whoſe* the genitive of which: "Pleaſure *whoſe* nature." *Hume.*

(s) The pronouns *Relative* and *Demonſtrative* are nearly allied; every pronoun *demonſtrative*, when not immediately preceding a ſubſtantive, referring to an *antecedent* one; as alſo do the *poſſeſſives*: And, being all of the nature of *adjectives*, it is impoſſible it ſhould be otherwiſe.

The

A. The pronouns DEMONSTRATIVE are *this*, *that* (t), *other*, and the *ſame* (u).

Q. How are the demonſtrative pronouns declined?

A. This makes *theſe*, and *that* makes *thoſe* in the plural number; and *other* makes *others* when it is found without it's ſubſtantive (w).

SECT. V. OF VERBS.

Q. What is a VERB?

A. A VERB is a word that expreſſeth what is affirmed of, or attributed to, a thing; as *I love*; *the horſe neighs*.

The pronouns *demonſtrative* are ſo called becauſe when we make uſe of them we as it were *point out* the thing that we ſpeak of; for ſuch is the import of the word [*demonſtro*] from which the term is derived.

(t) *That* is alſo uſed as a relative, inſtead of *who* or *which*; as *the man* that [*for* whom] *I loved*. *The houſe* that [*for* which] *I have built*. In which caſe it is indeclinable; as *The men* that *I feared*.

(u) The word *one* hath alſo a *pronominal* uſe, and may then be as properly claſſed among the *Demonſtratives* as *other* and the *ſame*; as, He is *one* that I eſteem.

(w) Under the article of *Pronouns* the following words and parts of words, that are often joined with pronouns to increaſe their emphaſis, muſt be taken notice of. By the addition of *ſoever*; *who* and *what* become *whoſoever* and *whatſoever*. The indeclinable particle *own* added to the poſſeſſives makes *my*, *thy*, &c. become *my own*, *thy own*, &c. *Self* and its plural number, *ſelves*, are added likewiſe to the *poſſeſſives*, and ſometimes alſo to the oblique caſes of the *perſonal* pronouns; as *myſelf*, *yourſelves*, *himſelf*, *themſelves*; and, laſtly, the article [*a*] joined to the ſimple pronoun *other*, makes it the compound *another*.

Q

Q. What is the RADICAL FORM of verbs, or that from which all the other forms and modifications of them are derived?

A. The RADICAL FORM of verbs is that in which they follow the particle *to* (in which caſe the ſenſe is indefinite) as *to love*, or in which, when uſed ſingly, is implied the force of a command; as *write*; i. e. *do thou*, or *do ye, write.*

Q. What circumſtances affect the terminations of verbs?

A. Two. TENSE and PERSON; beſides NUMBER, which they have in common with nouns.

Q. How many TENSES have verbs?

A. Verbs have two TENSES; the PRESENT TENSE, denoting the *time preſent*; and the PRETER TENSE, which expreſſes the *time paſt.*

Q. What changes of termination do theſe *tenſes* of verbs occaſion?

A. The firſt perſon of the preter tenſe is generally formed by adding [*ed*] or [*d*] to the firſt perſon of the preſent tenſe (which is the ſame as the radical form of the verb) as *I love, I loved.* But many verbs form their preter tenſe without regard to any rule or analogy; as *to awake, I awoke*; *to bend, I bent.*

Q. What changes of termination are occaſioned by the *perſons* of verbs?

A. In both tenſes the ſecond perſon ſingular adds [*ſt*] or [*eſt*] to the firſt perſon (which in the third perſon ſingular changes into [*eth*] or [*es*]) all the perſons of the plural number

retaining the termination of the firſt perſon ſingular.

Q. Give an example of a verb formed in its tenſes and perſons.

A. Preſent Tenſe,

Singular.	Plural.
I love.	*We love.*
Thou loveſt.	*Ye love.*
He loveth, or *loves.*	*They love.*

Preter Tenſe,

I loved.	*We loved.*
Thou lovedſt.	*Ye loved.*
He loved.	*They loved.*

Q. Are theſe changes of termination in the perſons of verbs always obſerved?

A. No. They are generally omitted after the words, *if*, *though*, *e'er*, *before*, *whether*, *except*, *whatſoever*, *whomſoever*, and words of *wiſhing*: as *Doubtleſs thou art our father, though Abraham* acknowledge *us not*; not [*acknowledgeth*].

Q. What is this form of the tenſes called?

A. This form, becauſe it is rarely uſed but in conjunction with ſome or other of the preceding words, may be called the *conjunctive* form of the tenſes. It is as follows:

Con-

Conjunctive Preſent.

Singular.	Plural.
If I love.	*If we love.*
If thou love.	*If ye love.*
If he love.	*If they love.*

Conjunctive Preter Tenſe (x),

If I loved.	*If we loved.*
If thou loved.	*If ye loved.*
If he loved.	*If they loved.*

2.

(x) Mr. *Johnſon* aſſigns no conjunctive form to the *preter tenſe*: but the analogy of the language ſeems to require that both the tenſes be put upon a level in this reſpect.—This form of the tenſes is very little uſed by ſome writers of the preſent age; though our forefathers paid a very ſtrict and ſcrupulous regard to it.—It ſeems to be uſed with propriety only when there is implied ſome degree of *doubt* or *heſitation*; ſince when an event is looked upon as abſolutely certain, though in ſpeaking of it we make uſe of the conjunctive particles, &c. the uſual change of terminations is retained: to give a familiar example of this; we ſhould ſay, in purſuing a perſon, *We ſhall overtake him though he run*; not knowing whether he did run or no; whereas, upon ſeeing him run, we ſhould ſay, *We ſhall overtake him though he runneth*, or *runs*.

Almoſt all the irregularities in the conſtruction of any language ariſe from the *ellipſis* of ſome words which were originally inſerted in the ſentence, and made it regular: let us endeavour to explain this manner of ſpeaking, by tracing out the original ellipſis: may we not ſuppoſe that the word *run* in this ſentence is in the *radical form* (which anſwers to the *infinitive mood* in other languages) requiring regularly to be preceded by another verb expreſſing doubt or uncertainty, and the intire ſentence to be, *We ſhall overtake him though he*

Q. What are the PARTICIPLES of verbs?

A. PARTICIPLES are adjectives derived from verbs, and retaining their ſignification.

Q. How many participles hath a verb?

A. A verb hath two participles. 1. The participle *Preſent*, which denotes that the action ſpoken of is then taking place, and ends in [*ing*] as *hearing*, *writing*. 2. The participle *Preterite*, which denotes its being paſt, and ends in [*ed*] being the ſame with the firſt perſon of the preter tenſe; as *loved*.

Q. Do all participles preterite end in [*ed*]?

A. No. There are many participles preterite, which neither end in [*ed*] nor take any other termination of the preter tenſe; as to *begin*, Preter, I *began*. Part. It is *begun*. To *die*, Preter, He *died*. Part. He is *dead*: moreover, ſome verbs have two participles preterite, which may be uſed indifferently; as to *load*; he is *loaded*; he is *laden*. To *ſow*; it is *ſowed*; it is *ſown* (y).

Q. What are AUXILIARY verbs?

A. AUXILIARY verbs are verbs that are uſed in conjunction with other verbs, to aſcertain

ſhou'd run? A like analyſis of any ſentence in which the verb is in the *preter tenſe*, will demonſtrate the perfect analogy of that tenſe with the *preſent*, with reſpect to the *conjunctive form*.

(y) As the *paucity of inflections* is the greateſt defect in our language, we ought to take advantage of every variety that the practice of good authors will warrant; and, there-

certain the time, and other circumſtances of an action with the greater exactneſs.

Q. Which are the principal auxiliary verbs?

A. The principal auxiliary verbs are *to do*, *to have*, *to be*, and the imperfect verbs *ſhall*, *will*, *can*, *may*, and *muſt*.

Q. How are the auxiliary verbs formed?

A. The auxiliary verbs are in general formed very irregularly, as follows.

To *Do*.

Preſent Tenſe.

Sing.	Plural.
I do.	*We do.*
Thou doeſt.	*Ye do.*
He doth, or *does.*	*They do.*

(z) Preter Tenſe.

I did.	*We did.*
Thou didſt.	*Ye did.*
He did.	*They did.*

Participles.

Preſent. *Doing.*
Preterite. *Done.*

therefore, if poſſible, make a *participle* different from the *preterite* of a verb; as, a book is *written*, not *wrote*, the ſhips are *taken* not *took*.

(z) After each tenſe may be ſubjoined the *conjunctive form* of it; as *If I do, if thou do. If I did, if thou did.* &c.

To *Have*.

Preſent Tenſe.

I have.	*We have.*
Thou haſt.	*Ye have.*
He hath, or *has.*	*They have.*

Preter Tenſe.

Sing.	Plural.
I had.	*We had.*
Thou hadſt.	*Ye had.*
He had.	*They had.*

Participles.

Preſent. *Having.*
Preter. *Had.*

Can.

Preſent Tenſe.

Sing.	Plural.
I can.	*We can.*
Thou canſt.	*Ye can.*
He can.	*They can.*

Preter Tenſe.

I could.	*We could.*
Thou couldeſt.	*Ye could.*
He could.	*They could.*

Will.

Will.

Preſent Tenſe.

I will.	*We will.*
Thou wilt.	*Ye will.*
He will.	*They will.*

Preter Tenſe.

I would.	*We would.*
Thou wouldeſt.	*Ye would.*
He would.	*They would.*

Shall.

Preſent Tenſe.

I ſhall.	*We ſhall.*
Thou ſhalt.	*Ye ſhall.*
He ſhall.	*They ſhall.*

Preter Tenſe.

I ſhould.	*We ſhould.*
Thou ſhouldeſt.	*Ye ſhould.*
He ſhould.	*They ſhould.*

May.

Preſent Tenſe.

I may.	*We may.*
Thou mayeſt.	*Ye may.*
He may.	*They may.*

Preter Tenſe.

I might.	*We might.*
Thou mighteſt.	*Ye might.*
He might.	*They might.*

Muſt.

Muſt.

Preſent Tenſe.

Sing.	Plural.
I muſt.	*We muſt.*
Thou muſt.	*Ye muſt.*
He muſt.	*They muſt.*

(a) *To Be.*

Preſent Tenſe.

I am.	*We are.*
Thou art.	*Ye are.*
He is.	*They are.*

Conjunctive form of the preſent tenſe.

If I be.	*If we be.*
If thou be (b).	*If ye be.*
If he be.	*If they be.*

Preter Tenſe.

I was.	*We were.*
Thou waſt.	*Ye were* (c).
He was.	*They were.*

Con-

(a) This verb (the moſt irregular of all others, in almoſt every language) borrows its various forms from words of very different original. Uſe hath eſtabliſhed the modification that is here laid down.

(b) Mr. *Johnſon* ſays *beeſt.*

(c) Many writers of no ſmall reputation ſay *you was*, when ſpeaking of a ſingle perſon: but as the word *you* is confeſſedly *plural*, ought not the *verb*, agreeable to the analogy of all languages, to be plural too? moreover, we alway

Conjunctive Form.

Sing.	Plural.
If I were.	*If we were.*
If thou wert.	*If ye were.*
If he were.	*If they were.*

Participles.

Preſent. *Being.*
Preter. *Been.*

Q. In what manner are the auxiliary verbs uſed in conjunction with other verbs?

A. To the ſeveral tenſes of the auxiliary verb *to have*, is joined the *participle preterite*; as *I have written*, *I have been.* To thoſe of the verb *to be*, are joined both the participles; the *preſent* and *preterite:* as, *I am hearing*, and *I am heard*; and to all the reſt of the auxiliary verbs is joined the *radical form* of the verb; as *I ſhall*, *will*, *may*, *muſt*, *can*, or *do write*; *I ſhall*, *will*, *may*, *muſt*, or *can be.*

Q. In what manner doth the auxiliary verb *to do* affect the ſignification of verbs?

A. It only renders the affirmation the more *emphatical*; as *I do love*, *I did hate*; i. e. *I love indeed*, *Indeed I hated.*

Q. In what manner doth the auxiliary verb *to be* affect the ſignification of verbs?

always ſay *you are.* In Mr. *Hume's Eſſays*, p. 224, is the following clauſe——*and will aſk you ſeriouſly, if ever you* was *acquainted with a goddeſs or an angel? If you anſwer you never* was——

A. The auxiliary verb *to be*, joined with the *participle preſent* of a verb, expreſſes the affirmation with the greater emphaſis and preciſion; as *I am writing*, i. e. *in the very action of writing*; and joined to the *participle preterite* of a verb, it ſignifies the ſuffering or receiving the action expreſſed; as *I am loved*, *I was hated*.

Q. What is the uſe of the auxiliary verbs *ſhall* and *will*?

A. Uſe hath, of late, varied, and, as it were, interchanged the ſenſe of them: for when we ſimply *foretel*, we uſe *ſhall* in the firſt perſon, and *will* in the reſt; as *I ſhall*, or he *will write*: but when we *promiſe*, *threaten*, or *engage*, we uſe *will* in the firſt perſon, and *ſhall* in the reſt; as *I will*, or *he ſhall write*.

Q. In what manner do the auxiliary verbs *can*, *may*, and *muſt*, affect the ſignification of verbs?

A. In the *preſent tenſe*, the auxiliary verb *can*, ſignifies a preſent *power*; *may*, a *right*; and *muſt*, a *neceſſity* to do ſomething that is not yet done; as *I can*, *may*, or *muſt*, *write*: and the *preterites could* and *might*, ſignify likewiſe, a *power* and *right* to do what is affirmed, but imply the intervention of ſome obſtacle or impediment, that prevents its taking place; as *I could*, or *might write*; i. e. if nothing hindered. — The like may alſo be obſerved of the *preterites* of *ſhall* and *will*.

Q.

Q. In what manner doth the auxiliary verb *to have* affect the ſignification of verbs?

A. The auxiliary verb *to have* ſignifies that what is affirmed is already paſt; as *I have received*, *I had written*; i. e. the action of receiving is paſt, and the action of writing was over.

Q. In what manner doth the auxiliary verb *to have* determine the time of any action?

A. When we make uſe of the auxiliary verb *to have*, we have no idea of any certain portion of time intervening between the time of the action and the time of ſpeaking of it; the time of the action being ſome period that extends to the preſent; as *I have this year*, or *this morning*, *written*; ſpoken in the ſame year, or the ſame morning: whereas, ſpeaking of any action done in a period of time that is wholly expired, we uſe the preter tenſe of the verb; as *laſt year*, or *yeſterday*, *I wrote a letter:* intimating, that ſome certain portion of time is paſt between the time of the action, and the time of ſpeaking of it.

Q. Are there no other verbs, beſides thoſe which are called *auxiliary*, that are joined in conſtruction with other verbs?

A. Any verb, ſignifying *permiſſion*. *entreaty*, or *command*, may be joined in conſtruction with the *radical form* of other verbs, the particle [*to*] being either expreſſed or underſtood; as *deſire him to write*; *let him write.*

Q.

Q. What are the COMPOUND TENSES of verbs?

A. The COMPOUND TENSES of verbs are the tenſes of the auxiliary verbs uſed in conjunction with ſome form, or participle of other verbs; as *I ſhall hear, I may have heard.*

Q. Into how many *claſſes*, or *orders*, may the compound tenſes of verbs be diſtributed?

A. The compound tenſes of verbs may be commodiouſly diſtributed into three diſtinct claſſes or orders; according as the auxiliary verbs that conſtitute them require the *radical form*, *the participle preſent*, or the *participle preterite* to be joined with them. They are likewiſe *ſingle*, *double*, or *triple*, according as *one*, *two*, *or three* auxiliary verbs are made uſe of.

Q. Repeat the compound tenſes of the verb *to hear.*

A. The compound tenſe of the *firſt order*, or thoſe in which the *radical form* of the principal verbs is made uſe of.

Indefinite. *Will, can, may, muſt,* or *ſhall hear.*

Preſent tenſe. *I ſhall hear, Thou ſhalt hear, He ſhall hear,* &c.

Preterite. *I ſhould hear, Thou ſhouldeſt hear, He ſhould hear,* &c. (d)

(d) In the ſame manner form the tenſes made by *will, can, may,* and *muſt.* The conjunctive form of the tenſes may likewiſe be ſupplied in its proper place, if it be thought neceſſary.

The

Indefinite. *To be hearing,*

Preſent tenſe. } *I am hearing, Thou art hearing,* &c.

Conjunctive form. } *If I be hearing, If thou be hearing,* &c.

Preterite. } *I was hearing, Thou waſt hearing,* &c.

Conjunctive. } *If I were hearing, If thou wert hearing, &c.*

Particip'e preſent. *Being hearing,*

Participle preterite. *Been hearing.*

The firſt Double Compound.

Indefinite. *Shall be hearing.*

Preſent tenſe. } *I ſhall be hearing, Thou ſhalt be hearing,* &c.

Preterite. } *I ſhould be hearing, Thou ſhouldeſt be hearing,* &c.

The ſecond Double Compound.

Indefinite. *To have been hearing.*

Preſent tenſe. } *I have been hearing, Thou haſt been hearing,* &c.

Preterite. } *I had been hearing, Thou hadſt been hearing,* &c.

Participle preſent *Having been hearing.*

The Triple Compound.

Indefinite. *Shall have been hearing.*

Preſent tenſe. } *I ſhall have been hearing, Thou ſhalt have,* &c.

Preterite. } *I ſhould have been hearing, Thou ſhouldeſt have*, &c.

The compound tenſes of the *third order*; viz. thoſe in which the participle preterite of the principal verb is uſed.

Indefinite. *To be heard.*

Preſent tenſe. } *I am heard, Thou art heard*, &c.

Conjunctive form. } *If I be heard, If thou be heard*, &c.

Preterite. } *I was heard, Thou waſt heard*, &c.

Conjunctive. } *If I were heard, If thou wert heard*, &c.

Participle preſent. *Being heard.*

——— preterite. *Been heard.*

The First Double Compound.

Indefinite. *Shall be heard.*

Preſent tenſe. } *I ſhall be heard, Thou ſhalt be heard*, &c.

Preterite. } *I ſhould be heard, Thou ſhouldeſt*, &c.

The Second Double Compound.

Indefinite. *Shall have heard.*

Preſent tenſe. } *I ſhall have heard, Thou ſhalt have*, &c.

Preterite. } *I ſhould have heard, Thou ſhouldeſt*, &c.

The

The THIRD DOUBLE COMPOUND.

Indefinite. *To have been heard.*

Preſent tenſe. } *I have been heard, Thou haſt been heard, &c.*

Preterite. } *I had been heard, Thou hadſt been heard, &c.*

Participle preſent. *Having been heard.*

The TRIPLE COMPOUND.

Indefinite. *Shall have been heard.*

Preſent tenſe. } *I ſhall have been heard, Thou, &c.*

Preterite. } *I ſhould have been heard, Thou ſhouldeſt, &c.*

Q. What do you obſerve concerning theſe compound tenſes?

A. It is obſervable that, in forming the tenſes, all the change of termination is confined to the auxiliary that is named firſt; and therefore, ſecondly, That if the auxiliary that is firſt named, have no participle, there is no participle belonging to the tenſes that are made by it.

SECT. VI. OF ADVERBS, &c.

Q. What are ADVERBS?

A. ADVERBS are words that denote the *manner*, and other *circumſtances* of an action; as *ſwiftly*, *ſlowly*, *here*, *there*, *now*, *yeſterday*.

Q. How many *kinds* of adverbs are there?

A. Adverbs may be diſtributed into as many kinds as there are circumſtances of an

action. They may, therefore, be referred to a great variety of heads: The principal of them are the three following; *viz.* 1ſt, Thoſe of *Place*; as *here*, *there*. 2dly, Thoſe of *Time*; as *often*, *ſometimes*, *preſently*. And, 3dly, Thoſe of *Quality or manner*, which are derived from adjectives by adding [*ly*] to them; as, *wiſely*, *happily*, *firſtly*; from *wiſe*, *happy*, *firſt*.

Q. What is a PREPOSITION?

A. A PREPOSITION is a word that expreſſeth the relation that one word hath to another; ſuch as *of*, *with*, *from*, *to:* as, *He bought it* with *money*, *He went* to *London*.

Q. What are CONJUNCTIONS?

A. CONJUNCTIONS are words that join ſentences together, and ſhew the manner of their dependance upon one another; as *and*, *if*, *but*, &c.

Q. What are INTERJECTIONS?

A. INTERJECTIONS are broken or imperfect words, denoting ſome emotion or paſſion of the mind; as, *ah*, *oh*, *phy* (e).

SECT.

(e) It may not be improper to lay down, in this place, for the uſe of learners, *Eaſy rules to diſtinguiſh the ſeveral parts of ſpeech.*

A *Subſtantive* admits of [*a*] [*the*] *good*, *bad*, or ſome other known adjective before it; as, a good *man*.

An *Adjective* hath no determinate meaning with only [*a*] or [*the*] before it; but requires *man* or *thing* after it; and admits of degrees of compariſon; as a *good* man, a *better* man.

A *Verb*

SECT. VII. Of DERIVATION.

Q. Do not many words derive their form, and ſignification, from other words?

A. Nouns are frequently converted into *verbs* by lengthening the ſound of their vowels; as *to houſe, to braze, to glaze, to breathe*; from *houſe, braſs, glaſs, breath.*

Verbs, with little or no variation, are converted into *ſubſtantives*, expreſſing what is denoted by the verb as done or produced; as *love*, a *fright*; from *to love, to fright*; and a *ſtroke*, from *ſtruck*, the preterite of the verb *to ſtrike*.

Beſides theſe, words of the following terminations are generally derivative; *nouns* ending in

—*er*, derived from *verbs*, ſignify the *agent*; as *lover, writer, ſtriker.*

—*ing*, ſignify the *action* of the verb they are derived from; as *the fighting, the ſtriking.*

A *Verb* admits of the perſonal pronouns before it, and anſwers the queſtion *what doth, &c.* as *He loves, They love.*

Pronouns have been enumerated.

Adverbs do all, or moſt of them, anſwer to ſome one of theſe queſtions, *How? How much? When?* or *Where?* when the anſwer gives no word that is known, by the preceding rules, to be a ſubſtantive or adjective.

Prepoſitions eaſily admit the oblique caſes of the perſonal pronouns, *me, him, her, &c.* to follow them; as *to me, with me, among them.*

Conjunctions and *Interjections* are eaſily known by their definitions.

—*th*, are *abſtract ſubſtantives* derived from *concrete adjectives*; as *length*, *ſtrength*, *dearth*; from *long*, *ſtrong*, *dear*.

—*neſs*, —*hood*, or —*head*, } denote *character* or *quality*; as *whiteneſs*, *hardneſs*, *manhood*, *widowhood*, *godhead*, *maidenhead*.

—*ſhip*, —*dom*, —*rick*, —*wick* } ſignify *office*, *employment*, *ſtate*, or *condition*; as *kingſhip*, *ſtewardſhip*; *kingdom*, *freedom*, *biſhoprick*, *bailiwick*.

—*ment* and —*age*, } are derived from the French, and generally ſignify the *act* or *the habit*; as *commandment*, *uſage*.

Nouns ſometimes become *diminutives* by the addition of [*in*] or ſome other production of their termination; as *goſlin*, *lambkin*, *hillock*, *pickerel*, *rivulet*.

Adjectives ending in

—*y* and —*full*, } are generally derived from *nouns*, and ſignify *plenty* and *abundance*; as *louſy*, *airy*, *joyful*, *fruitful*.

—*ſome* (q. d. *ſomething*; i. e. in *ſome degree*) ſignify likewiſe *plenty*, but in a leſs degree than the terminations [*y*] and [*ful*] as *gameſome*, *loneſome*.

—*leſs*, ſignify *want*, as *worthleſs*, *joyleſs*.

—*ly*, (q. d. *like*) ſignify *likeneſs*; as *giantly*, *heavenly*.

—*iſh*, ſignify *ſimilitude* or tendency to a character; as *whitiſh*, *thieviſh*, *childiſh*.

—*able*,

—*able*, derived from nouns or verbs, ſignify *capacity*; as *comfortable*, *tenable*, *improvable*.

Verbs ending in

—*en*, are frequently derived from adjectives, and ſignify the production of the quality; as *to lengthen*, *to ſtrengthen*.

The particles prefixed to words, with their uſe in the compoſition of words, are the following:

Ante— ſignifies *before*; as *Antediluvian*.

Anti— and *Contra*— } *againſt*; as *Antimonarchical*, *contradict*.

Circum— *about*; as *circumſcribe*.

De— *down*; as *depoſe*, *depreciate*.

Dis— negation, or privation; as *disbelieve*, *diſlike*, *diſarm*.

In (changed ſometimes into [*im*] before [*m*] into [*il*] always before [*l*] into [*ir*] before [*r*] in words derived from the Latin, and into [*un*] in other words) ſignifies negation; as *unpleaſant*, *ineffectual*, *imperfect*, *illegitimate*, *irrefragable*.

Miſ— *error*; as *miſtake*, *miſrepreſent*.

Per— *through*; as *perſwade*, *perſiſt*.

Poſt— *after*; as *poſtpone*.

Preter— *beyond* (in power) as *preternatural*.

Ultra— *beyond* (in place) as *Ultramontane*.

Inter— *among*; as *intermix*.

Tranſ— *over*; as *transfer*, *tranſlate*.

Re— *again*, or *backward*; as *revolve*, *rebound*.

Super—

Super— *above*; as *ſupernatural.*
Sub— *under*; as *ſubſcribe.*

SECT. VIII. Of SYNTAX.

Q. What is SYNTAX?

A. SYNTAX is that part of Grammar which teaches the proper conſtruction of words, or the method of joining them together in ſentences (f).

Q. What rule of Syntax is to be obſerved with reſpect to the *terminations* of words?

A. An adjective pronoun muſt agree with its correſpounding noun in number; as *this* [and not *theſe*] *book.* The *oblique* caſe only, muſt follow a verb or propoſition; as *He loves me* [not *I*]; *He gave this to her* [not *ſhe*]. And a verb with its proper ſubject, or nominative caſe in number and perſon; as *the ſun ſhineth* [not *ſhineſt*, or *ſhine*]. (g)

(f) As but few of the relations of words and ſentences in conſtruction are expreſſed by a change of termination in Engliſh, but generally by conjunctive particles, the art of Engliſh Syntax muſt conſiſt, chiefly, in the proper application of the *conjunctive particles*; and the accurate uſe of theſe can only be learned from *obſervation* and a *dictionary.*

(g) A pronoun relative in the nominative caſe requires the verb to be in the perſon of the antecedent; as *I am the Lord who* HAVE [not hath] *brought thee out of the land of Egypt. I am he that liveth and was dead*; where [*he*] is the antecedent that the writer intended it ſhould refer to.

Two nominative caſes ſingular require the verb to be in the plural number; as *Your youth and merit* have *been abuſed.*

Q. Suppoſe the noun be a *collective*, or one that ſignifies many particulars under a ſingular form?

A. The verb, in that caſe, may be either ſingular or plural; as *the people ſays, or the people ſay.*

Q. Are not ſome words frequently omitted in ſentences?

A. Particles, and ſome other words, muſt frequently be ſupplied to make the conſtruction complete; as in the following ſentences. *I value it not a* (or *of a*) *farthing*; i. e. *at the price of a farthing: at twelve o'clock*; i. e. *of the clock* (h).

The pronoun relative is frequently omitted; as, *The houſe I have built*; inſtead of ſaying, *The houſe that, or which, I have built.* To make very frequent uſe of this ellipſis ſeems to be a fault.

Q. By what rules is the *order* or *diſpoſition* of words in a ſentence adjuſted?

A. Engliſh words, having few changes of termination to denote their mutual relations, to avoid ambiguity in a ſentence, the ſituation of words cannot be ſo arbitrary as in ſome other languages: *e. g.* this ſentence, *Alexander conquered Darius*, admits of no other diſpoſition of the words without either intire-

(h) Perhaps the phraſe [*many a man*] may be reduced to grammatical conſtruction, by ſuppoſing it to be a contraction for [*many times a man*]; [*never a man*] is not ſo irregular.

ly

ly altering the ſenſe, or leaving it ambiguous: *Alexander* (which ſome term the *ſubject* in the ſentence) muſt precede the verb, and *Darius* (which is the *object*) muſt follow it (i).

Adjectives generally precede their ſubſtantives (k), except the epithet be rendered complex by the addition of other words to the adjective; as, *a generous man, a man generous to his enemies.* In any other caſe, provided that ambiguity be avoided, the diſpoſition is arbitrary; and every writer or ſpeaker gives his words thoſe places which he imagines the harmony of his periods requires them to have (l) (m).

SECT.

(i) When a queſtion is aſked, the ſubject, or nominative caſe, follows the verb, or is put between the auxiliary and the radical form or participle of the principal verb; as *writes he? doth he write?* or *hath he written?* alſo when the adjective precedes the ſubſtantive; as, *righteous are thy judgments.*

(k) In poetry, ſubſtantives often more elegantly precede their adjectives; as *Hail bard divine!*

(l) Prepoſitions generally precede their ſubſtantives; as *He went to London:* but ſometimes a verb more elegantly parts them; as *This is the thing* with which *I am pleaſed*; or, *This is the thing* which *I am pleaſed* with.

(m) When two clauſes of a ſentence are intended to be equally connected with another that follows them, the connection of each, ſeparately taken, ſhould be ſtrictly grammatical; as in this ſentence, "*It is my invariable "reſolution to adhere to, and ſtrengthen this excellent conſtitution.*" Where, *to adhere to the conſtitution,* and *to ſtrengthen the conſtitution,* are equally grammatical. Whereas in this ſentence, "*Never was man ſo teized, or "ſuffered half the uneaſineſs as I have done this evening.*"

[Tatler,

SECT. IX. Of PROSODY.

Q. What is Prosody?

A. Prosody is that part of Grammar which teaches the rules of *Pronunciation*, and of *Verſification*.

Q. Wherein conſiſts the art of *Pronunciation?*

A. In laying the *accent* upon the proper ſyllable of a word, and the *emphaſis* upon the proper word of a ſentence.

Q. Upon what doth the art of *Verſification* depend?

A. Upon arranging the ſyllables of words according to certain laws, reſpecting *quantity* or *accent*.

Q. What is moſt obſervable in the arrangement of ſyllables according to their quantity?

A. If the accent fall upon the *firſt* ſyllable, the *third*, the *fifth*, &c. the verſe is ſaid to conſiſt of *Trochees*; which is called a foot of two ſyllables, whereof the firſt is long, and the ſecond ſhort.

If it fall upon the *ſecond*, the *fourth*, the *ſixth*, &c. as is moſt uſual in Engliſh verſe, it is ſaid to conſiſt of *Iambics*; which are feet

[Tatler, No. 160.] The firſt and third clauſe viz. [*Never was man ſo teized as I have been this evening*] may be joined without any impropriety; but to connect the ſecond and third, *that* muſt be ſubſtituted inſtead of *as*, and the ſentence be read thus, "*or ſuffered half the uneaſineſs* that *I have done*," or elſe "*half ſo much uneaſineſs as I have done.*"

of

of two ſyllables, whereof the firſt is ſhort, and the ſecond long.

If two ſyllables be pronounced both long, the foot is called a *ſpondee*; and if one long ſyllable be ſucceeded by two ſhort ones continually, the verſe is ſaid to conſiſt of *Dactyls*. I ſhall give a ſhort ſpecimen of each of theſe kinds of verſe.

Trochaical.

In thĕ | dāys ŏf | ōld,
Stōrĭes | plāinly | tōld.

(n) *Iambic.*

Wĭth rā | vĭſh'd eārs
Thĕ mōn | ărch heārs.

Dactylic, ſometimes called *Anapæſtic.*

Dĭ | ōgĕnĕs | ſūrly ănd | prōud.

Verſes conſiſt of more or fewer of theſe feet at pleaſure; and verſes of different lengths intermixed form a *Pindarick* poem.

SECT. X. Of FIGURES.

Figures are thoſe deviations from either grammatical or natural propriety, which are either allowed or admired.

Thoſe which affect Engliſh *letters* or *ſyllables*, and which may therefore be termed *Orthographical* figures, are *Aphæreſis*, when a ſyllable or letter is omitted at the beginning of

(n) A *Spondee*, with which Iambic verſes abound.

a word; as *'tis*, for *it is*; *Syncope*, when it is left out in the middle; as *ne'er*, for *never*; and *Apocope*, when omitted at the end; as *tho'*, for *though*.

When one word is ſubſtituted for another becauſe of the *likeneſs* in the ideas conveyed by them, a *Metaphor* is ſaid to be uſed; as a *tide* (for *exceſs*) *of paſſion*: When the reſemblance between two ideas is particularly pointed out, it is called a *ſimile*, or *compariſon*; and an *extended ſimile* becomes an *Allegory*, or *Fable*.

When one word is uſed for another, on account of the *connection*, and not the reſemblance of the ideas, the figure is called a *Metonymy*; as the *inventor*, for the thing *invented*; e. g. *Mars*, for *war*; the *author* for his *works*; as *I read Horace*, i. e. *the works of Horace*.

The omiſſion of a word neceſſary to grammatical propriety, is called *Ellipſis*; as *I wiſh you would write*, for *I wiſh that you would write*.

With reſpect to the *uſe of figures* it is obſerved, that the *orthographical figures* are not uſed with approbation, except in very *familiar writing*, or *verſe*.

A *Metaphor* ſhould not be very far fetched. It is ſufficient that the reſemblance hold in the point of light in which the objects are placed.

It is neceſſary, however, that every word with which the metaphorical term is connected, ſhould in the ſtricteſt propriety of language be applicable to it. *e. g.* It is abſurd to talk of *extinguiſhing the ſeeds of rebellion*; becauſe not ſeed, but *fire* only is deſtroy'd by *extinguiſhing*. When, however, by frequent uſe, a metaphor or alluſion is become evaneſcent, ſuch minute exactneſs is not neceſſary.

The names of moſt of the other figures not mentioned here, are only *technical terms* that *rhetoricians* have appropriated to denote almoſt all the poſſible varieties both of thought and expreſſion that can be introduced into diſcourſe or writing. They ſeem to be gradually growing out of uſe, as the knowlege of thoſe terms is not found to be of any uſe to the writer or ſpeaker; and it is eſteemed more elegant to expreſs thoſe diverſities of ſtyle and addreſs by more obvious and intelligible words.

AN APPENDIX,

containing a Catalogue of Verbs irregularly inflected.

THAT I might not crowd the notes too much, I have choſen to throw into an Appendix, *a catalogue of verbs irregularly inflected*, excluding thoſe verbs, and parts of verbs, that are become obſolete; that learners may be at no loſs what form of expreſſion to prefer. It is extracted chiefly from Mr. *Ward*'s catalogue; but without taking any notice of his diſtinction of conjugations: becauſe, if we make uſe of that term in a ſenſe analogous to that in which it is uſed in other languages, there is, certainly, no ſuch thing as conjugations of Engliſh verbs.

Radical form.	*Preter tenſe.*	*Participle pret.*
ariſe.	aroſe.	ariſen.
awake.	awaked, awoke.	awaked, awoke.
bear, or *bring forth.*	bare.	born.
bear, or *carry.*	bore.	borne.
beat.	beat.	beaten.
begin.	began.	begun.
beſeech.	beſeeched, beſought.	beſeeched, beſought.

Radical form.	*Preter tenſe.*	*Participle pret.*
bid.	bade.	bidden.
burſt.	burſt.	burſt, burſten.
caſt.	caſt.	caſt.
catch.	catched, caught.	catched, caught.
chide.	chid.	chidden.
chooſe.	choſe.	choſen.
cleave.	clave.	cloven, cleft.
cling.	clung.	clung.
come.	came.	come.
caſt.	caſt.	caſt.
cut.	cut.	cut.
dare.	durſt.	dared.
die.	died.	dead.
draw.	drew.	drawn.
drive.	drove.	driven.
eat.	ate.	eaten.
fall.	fell.	fallen.
feed.	fed.	fed.
fight.	fought.	fought.
find.	found.	found.
flee.	fled.	fled.
fling.	flung.	flung.
fly.	flew.	flown.
forſake.	forſook.	forſaken.
freeze.	froze.	frozen.
get.	gat, got.	gotten.
give.	gave.	given.
go.	went.	gone.
grow.	grew.	grown.
hang.	hanged, hung.	hanged, hung.
hew.	hewed.	hewn.

Radical form.	*Preter tenſe.*	*Participle pret.*
hide.	hid.	hidden.
hit.	hit.	hit.
hold.	held.	holden, held.
hurt.	hurt.	hurt.
keep.	kept.	kept.
knit.	knitted.	knitted, knit.
know.	knew.	known.
lay.	laid.	laid, lain.
lead.	led.	led.
leave.	left.	left.
let.	let.	let.
lie.	lay.	lain.
loſe.	loſt.	loſt.
make.	made.	made.
meet.	met.	met.
pay.	paid.	paid.
quoth.	he, *imperfect.*	——
read.	read.	read.
rend.	rent.	rent.
run.	ran.	run.
ſee.	ſaw.	ſeen.
ſeek.	ſought.	ſought.
ſeethe.	ſeethed.	ſodden.
ſell.	ſold.	ſold.
ſend.	ſent.	ſent.
ſet.	ſet.	ſet.
ſhake.	ſhook.	ſhaken.
ſhed.	ſhed.	ſhed.
ſhow, ſhew.	ſhewed.	ſhown.
ſhine.	ſhined, ſhone.	ſhined, ſhone.
ſhoot.	ſhot.	ſhot.

Radical form.	*Preter tenſe.*	*Participle pret.*
ſhrink.	ſhrank, ſhrunk.	ſhrunk.
ſhut.	ſhut.	ſhut.
ſing.	ſung.	ſung.
ſink.	ſunk.	ſunk.
ſit.	ſat.	ſat.
ſlay.	ſlew.	ſlain.
ſlink.	ſlunk.	ſlunk.
ſling.	ſlung.	ſlung.
ſlit.	ſlit.	ſlit.
ſmite.	ſmote.	ſmitten.
ſow.	ſowed.	ſown, ſowed.
ſpeak.	ſpoke.	ſpoken.
ſpeed.	ſped.	ſped.
ſpend.	ſpent.	ſpent.
ſpin.	ſpun.	ſpun.
ſpit.	ſpat.	ſpitted.
ſplit.	ſplit.	ſplit.
ſpread.	ſpread.	ſpread.
ſpring.	ſprung, ſprang.	ſprung.
ſtand.	ſtood.	ſtood.
ſteal.	ſtole.	ſtolen.
ſtick.	ſtuck.	ſtuck.
ſting.	ſtung.	ſtung.
ſtink.	ſtunk.	ſtunk.
ſtride.	ſtrode.	ſtridden.
ſtrike.	ſtruck.	ſtricken.
ſtring.	ſtrung.	ſtrung.
ſtrive.	ſtrove.	ſtriven.
ſwear.	ſwore, ſware.	ſworn.
ſweet.	ſweat.	ſweat.
ſwim.	ſwam.	ſwum.

Radical form.	*Preter tenſe.*	*Participle pret.*
ſwing.	ſwung.	ſwung.
take.	took.	taken.
teach.	taught.	taught.
tear.	tore, tare.	torn.
tell.	told.	told.
think.	thought.	thought.
thrive.	throve.	thriven.
throw.	threw.	thrown.
thruſt.	thruſt.	thruſt.
tread.	trode.	trodden.
wear.	wore.	worn.
weave.	wove.	woven.
weep.	wept.	wept.
win.	won.	won.
wring.	wrung.	wrung.
write.	wrote.	written.

That this catalogue might be reduced into as ſmall a compaſs as poſſible, thoſe irregularities are omitted that have been produced merely by the quick pronunciation of regular preterite tenſes and participles; as, *dwelt*, for *dwelled*; *felt*, for *feeled*, &c.

OBSER-

OBSERVATIONS

ON

STYLE.

THE uſe of writing, as of ſpeaking, is to expreſs our thoughts with certainty and perſpicuity. But as *writing* is a permanent thing, it is requiſite that *written* forms of ſpeech have a greater degree of preciſion and perſpicuity than is neceſſary in *colloquial* forms, or ſuch as very well anſwer the purpoſe of common converſation (a).

STYLE,

(a) The eaſe of converſation ſeems, in ſome caſes, to require a relaxation of the ſeverer laws of Grammar: at leaſt, that, after the manner of the *French*, we take the

STYLE, therefore, which is *the manner of writing*, may be deemed perfect, when it adequately expreſſes the whole of what is intended; and every other fault or imperfection in a compoſition ought to be charged to the account of the thought or conception. But, ſince every defect in the meaning is indicated by the Style, all critics, in their obſervations on Style, generally comprehend under this term, what, ſtrictly ſpeaking, belongs to the other: and, as I approve of their reaſon, I ſhall, after their example, uſe the word in the ſame latitude.

The correſpondence between every perſon's thoughts and language is perhaps more ſtrict, and univerſal, than is generally imagined: For ſince there can be but few perceptions or ideas exiſting in the human mind, which were not, in their very riſe, and firſt impreſſion, aſſociated with the words that denote them; it is almoſt impoſſible, but that ideas and the ſymbols, or expreſſions of them, muſt ariſe in the mind at the ſame time; and if any perſon will but attend to his own mental operations, he will be conſcious that, even when he hath no uſe for words, he cannot ſo much as meditate or think without them. Whether their

the liberty to drop ſome of the harſher terminations of words. For inſtance, who, in common converſation, would ſcruple to ſay, "*who is this for*;" or *where learnt* (or learned) *thou this*; rather than, *whom is this for*; or; *where learnedſt thou this*.

atten-

attendance be neceſſary or not, the ideas of words will accompany the ideas of things; and whenever a man's meaning cannot be expreſſed in words, he hath, in fact, only a confuſed apprehenſion of ſomething or other, and no diſtinct meaning at all.

I, likewiſe, make no doubt, that it will appear probable, to any one who is verſed in the mental analyſis, that the ſame words do generally accompany the ſame ideas; and when, by enlarging our acquaintance with men and books, we increaſe our ſtock of words, we at the ſame time make a proportionable augmentation of our ideas; and though many of the new ones may not be totally different from the old, we have, however, greatly diverſified them, and have introduced many new modifications, and a variety of minute diſtinctions among them, equivalent to new ideas. Moreover, it will be found, that, of the vaſt number of ſynonymous terms in which every cultivated language abounds, no two of them convey preciſely the ſame idea: to ſpeak more ſcientifically, every term we uſe, hath a peculiar ſet of aſſociations belonging to it. Even in comparing different languages, there will be found very few words, that in every circumſtance, and connection may, properly and univerſally, be ſubſtituted the one for the other.

Every thing, therefore, that is maimed, diſtorted, or redundant, in a perſon's Style, muſt

muſt proceed from the ſame kind and degree of imperfection in his ideas, to which, in the moment of conception, and at the time of their being committed to writing, they ſtrictly correſponded.

Every ſentence, however complex or incumbered with ſuperfluous ornaments, may be reduced, by analyſis, to ſimple narration, or a number of ſingle propoſitions, conſiſting of nouns connected by the verb [*to be*]; every adjective or epithet, and every adverb, being a contracted ſentence, and implying a diſtinct affirmation or aſſertion.

Conſidering a diſcourſe, therefore, as exiſting originally in theſe its component parts, the firſt care of the compoſer muſt be to ſee that no two of them be the ſame; otherwiſe, when abridged, they will produce a tautology in a ſentence; that is, ſome part of it might be omitted, and the ſenſe left intire. And his whole art muſt afterwards conſiſt in combining and arranging theſe detached ſentences in a proper manner. He muſt make the principal propoſition the moſt conſpicuous; and thoſe which contain nothing more than circumſtances, or illuſtrations, muſt be thrown into the form of adjectives, adverbs, metaphors, &c. according to their nature and importance.

A ſentence thus conſtructed, and made to cohere in a regular dependance of one word upon another (in the language of grammar, one word governing another) may ſtand ſingle

in

in a compoſition, having a full pauſe both before and after it, if the nature of the diſcourſe makes it requiſite that the ſentiment it contains be conſidered ſeparately and attentively; as in ſtrong paſſion, or cloſe reaſoning: In other caſes, provided there be no danger of keeping the attention too long upon the ſtretch, any number of theſe ſentences may be connected by conjunctive particles, ſhort pauſes only being interpoſed; and a full pauſe not to be made till they have all paſſed in review before the mind. Regard muſt alſo be had, in this caſe, to the capacity of the reader, and the ſtate of mind in which any ſpecies of compoſition is uſually peruſed: but to limit the number of ſentences that compoſe a period, without regard to the nature of the diſcourſe of which they make a part, is a dictate of arbitrary authority, and not of nature. In ſome caſes *four* members of a complex ſentence may be too few, and in others two may be too many.

Regard is alſo to be had to what is called the *Harmony of Style*, or the agreeable muſical ſound of the words when well pronounced. For inſtance, a ſameneſs of ſound or cadence is univerſally diſagreeable to the ear: Every writer, therefore, who would not diſguſt his readers, muſt carefully avoid the too frequent recurrence of the ſame word, the ſame ſyllable, and the ſame manner of cloſing a ſentence; but with more care and exactneſs, if his whole view in writing be to give pleaſure, as in moſt

ſpecies of poetry, deſcriptive writings, and familiar eſſays, than if his deſign were to inform and convince, in a piece of Mathematical, Philoſophical, or Theological argumentation: becauſe, in the latter caſe, it might be preſumed that the reader would give proportionably more attention to the ſentiment than to the language. And indeed, in all caſes, a want of perſpicuity gives a reader much more pain, and occaſions more frequent and diſagreeable interruptions than a want of harmony. In the firſt place, therefore, in all kinds of compoſition, let every word ſtand in ſuch a place and connection, as that its meaning ſhall be in no danger of being miſtaken; and let all the ſubſequent alterations, that the delicacy of the ear ſhall plead for, be made conſiſtent with it.

With reſpect to real harmony, it is abſolutely indifferent whether a period cloſe with a *monoſyllable*, or otherwiſe, provided the monoſyllable, conſidered as connected with the words adjacent, have no diſagreeable cadence; for it is not the ear, but the underſtanding, that perceives the diſtinction and interval between words in the ſame clauſe of a ſentence, when they are regularly pronounced. It is often really diverting to ſee with what extreme caution words of ſuch frequent occurrence as *of* and *to* are prevented from fixing themſelves in the cloſe of a ſentence; though that be a ſituation they naturally incline to, where they favour the eaſy fall of the voice, in a familiar cadence;

cadence; and from which nothing but the ſolemnity of an addreſs from the pulpit ought to diſlodge them; as in any other place they often give too great a ſtiffneſs and formality to a ſentence.

Beſide this general harmony of ſtyle, or its containing nothing that would ſound harſh or diſagreeable to the ear, there is another kind of harmony, that ſome refiners in criticiſm affect to talk with great rapture about. This they call *making the ſound an echo to the ſenſe*; and in real ſounds, or things that have a relation to ſound, all languages afford ſome foundation for the reſemblance: the articulate names of ſuch things being originally an actual imitation of the inarticulate natural ſounds which they expreſs. In this caſe, therefore, the moſt common words of any language do of themſelves, without any care or ſtudy of ours, ſupply this admired reſemblance. In other caſes, our own ideas themſelves, or an affected pronunciation, may impoſe upon us, and the reſemblance be no more than imaginary.

Thus, with reſpect to the deſcription of any thing that is exceeding ſmooth and ſoft, the words which, for the reaſon above given, it is almoſt impoſſible ſhould be very harſh and rough, may eaſily be fancied to ſuit the ſenſe; becauſe a perſon's ſenſations, at the time of peruſing it, are of the agreeable kind; and, not waiting to make a proper diſtinction among

his ideas, he confounds the ideas of words with the ideas of things; and, if he read, he is apt to give the words, by a forced pronunciation, a ſmoothneſs that is not natural to them, and which the writer, perhaps, never ſtudied or thought of.

Whether *Homer* in particular, or ſeveral others of the moſt admired Antients, attempted this kind of harmony, is very doubtful; ſince, with reſpect to thoſe paſſages in which, it is pretended, there is the happieſt coincidence of ſound and ſenſe, it is no difficult matter to pick out a number of verſes of the ſame meaſure; and having a ſimilar combination of vowels, and conſonants, that convey a quite different, perhaps a contrary meaning. And as to *modern echoes* of this kind, attempted in modern languages, they are, in general, very indiſtinct indeed. If any perſon could, Mr. *Pope* certainly would, have ſucceeded in theſe imitations; yet I believe I am not ſingular in my opinion, that a foreigner would not be able, from the mere ſound of his admired verſes, to diſtinguiſh the ſmooth ſtream from the loud torrent, or Ajax's labour from Camilla's ſwiftneſs, were the pronunciation impartial.

The principal grace and ornament of fine writing conſiſts in *Figurative* expreſſions. Theſe make a compoſition reſemble a beautiful landſcape, in which the eye is entertained with a conſtant ſucceſſion of the moſt agreeable objects. Metaphors do not only conſtitute the principal

principal part of writings, calculated to pleaſe, but even the Metaphyſician and Philoſopher are obliged to borrow a little of their aid, to relieve the heavineſs and languor that their moſt inſtructive diſquiſitions would otherwiſe bring upon their readers.

And whither can we, with leſs deviation from the principles of language, go for their embelliſhment, than to the ſource from which the greateſt part of all languages was derived. For the forms of expreſſion that are not, ultimately, more or leſs figurative, are much fewer than is generally apprehended. Let a perſon, for his ſatisfaction, take a paſſage at random, from any author whatever, and analyze the words of it, and it will be found that few of them were, in all their parts, originally affixed to the ideas they now repreſent.

In the infancy of the world, when mankind were under a neceſſity of uſing a language, and had little leiſure for diverſifying it, they were obliged to make uſe of the ſame name, to repreſent all the ideas that bore a conſiderable reſemblance to each other. Hence even many ſenſible objects, nearly ſimilar to each other, have but one common name; and almoſt all our intellectual ideas are denoted by words which were originally borrowed from ſenſible things: So that were the moſt abſtracted philoſophers obliged to refund their borrowed language, it would be found, that the fields and

the woods, the firſt abodes of mankind, would have the juſteſt claim to it.

But of the expreſſions which, when analized in this rigorous manner, are indiſcriminately figurative, we muſt make a diſtinction between thoſe in which the figure is, by frequent uſe, become evaneſcent and forgotten, and thoſe in which the metaphor is apparent and ſtriking: though the former kind approach, by an inſenſible tranſition, thoſe of the latter. For the critical rules relating to propriety and conſiſtency, which are ſo neceſſary to be obſerved in expreſſions manifeſtly figurative, do not at all affect thoſe that are only obſcurely ſo; becauſe in the peruſal, the impropriety is not eaſily perceived. Thoſe gentlemen, therefore, are hypercritics, who cenſure thoſe little inconſiſtencies in received forms of ſpeech, which, with the bulk of attentive readers, paſs unnoticed: And if they go on to trace every word back to its long-forgotten alluſions, they will make the whole buſineſs of ſpeech at a ſtand: however, the embarraſſments that compoſition will then lie under, will be inſurmountable.

The rules relating to the propriety and conſiſtency of metaphors muſt alſo be underſtood in different degrees of latitude, according as the particular figures to which they are applied are more or leſs conſpicuous and glaring. Strong, bold figures, that have no natural connection with one another, ought not to ſtand too near together, leſt the inconſiſtency be

be taken notice of; whereas images, whoſe colour is but faint, may be allowed to ſucceed one another at leſſer intervals; the impreſſion that any one of them makes being ſo very ſlight and tranſient, that it is preſently effaced, and leaves the mind equally diſpoſed to receive another of a different kind.

One of the moſt remarkable differences among thoſe writers of the preſent age, who are admired for the excellence of their ſtyle, is in their choice of words to expreſs the ſame things; ſome of them affecting to introduce words of a foreign original, and others as induſtriouſly avoiding them. The former are offended with the harſhneſs of northern, which are the natural Engliſh ſounds; and the latter, with the ſtiffneſs, and ſeeming pedantry, of ſcholaſtic expreſſions, borrowed from the more elaborate learned tongues. They both ſeem to affect too great a ſenſibility and delicacy of taſte for the preſent mixed ſtate of the Engliſh language.

The one ſhould conſider, that Engliſh ſounds, though confeſſedly harſh, when compared with thoſe of the languages we generally borrow from, are familiar, and, on that account, not at all harſh or uncouth to an Engliſh ear; and that the Engliſh language hath now, with thoſe words which are perfectly naturalized, a ſufficient *copia* for almoſt every thing we have occaſion to expreſs. And the others, that when writings are likely to fall chiefly into the hands of perſons who are converſant with the learned languages,

languages, they are ſure to be perfectly underſtood; and that a writer may often expreſs himſelf with that accuracy and preciſion, and, at the ſame time, with that ſweetneſs and variety of cadence, by introducing ſeveral of the more unuſual foreign words, that, it muſt be allowed, it were in vain to attempt in mere native Engliſh.

Such writers, moreover, are in leſs danger of debaſing their ſtyle, by vulgar words and phraſes, or ſuch as have been long aſſociated with, and, in a manner, appropriated to, vulgar and mean ideas; than which, nothing can be more unworthy of the mind, much more the compoſitions, of a gentleman, or a perſon of liberal education; eſpecially in works that are deſigned to be read with gravity, and are not abſolutely burleſque. And it muſt be acknowleged, that the ſtyle of our profeſſedly eaſy, and familiar writers, doth but too nearly border upon that which is vulgar and illiberal.

From the correſpondence between men's thoughts and language, explained in the former part of theſe obſervations, we may infer, that in ſtyle, as in every other production, there is room for an infinite diverſity, where the degrees of excellence may be the ſame. For as every man hath ſome peculiarity in his manner, whether of ſpeaking, or behaviour, which, as much as the peculiar form of his features, or ſize of his limbs, diſtinguiſhes him from other men; and which, if he have no affectation,

affectation, is more becoming him, and better ſuits his whole character, than any other manner whatever; ſo, likewiſe, hath every man a peculiar manner of conceiving things, and expreſſing his thoughts, which, were he ſo fortunate as to hit upon ſubjects adapted to his genius, would not want propriety or beauty.

It is not nature that requires a perfect ſimilarity of ſtyle in all that write upon the ſame ſubject. The *dreſſes* of many perſons, of the ſame age, the ſame nation, the ſame climate, and even upon the ſame occaſion, may have equal propriety, and yet be conſiderably different. In ſome things a perſon may innocently conſult his own perſon and taſte.

This natural foundation for diverſity of ſtyle, critics ſeem not to have ſufficiently attended to, and have, hence, been too haſty in eſtabliſhing general laws of writing from particular inſtances of ſucceſsful compoſition; and have defined and circumſcribed the paths to literary excellence, in ſuch a manner, that no writer, who pays a ſcrupulous regard to their rules, can ever arrive at it.

It ought to have been conſidered, that the infinite diverſity of the ſubjects of human enquiry and ſpeculation, might ſuggeſt an infinite diverſity in the very kinds of compoſition, and that the diverſity of lights in which the ſame ſubject may be viewed by different human intellects, might occaſion as great differences in the manner of treating them.

Hence

Hence hath ariſen the modern method of evading the force of eſtabliſhed criticiſm, upon compoſitions of very common denominations, by inventing new titles to works. Thus the writer of *Memoirs* or *Travels* is not confined by the ſtrict laws of *Hiſtory*; at the ſame time that he gives us all the inſtruction, and perhaps (if only from the variety of his method) more entertainment, than we could receive from the moſt regular Hiſtorical performance. And all the rules of *Epic* writing are diſpenſed with, and all the uſes of ſuch works preſerved, in the looſer dreſs of a *Novel* or *Romance*: from each of which, being executed with all imaginable diverſity of manner (owing to the human genius being left to its native freedom, in a province as yet uninvaded, at leaſt unoccupied, by the critics) the ſpirit of antient commentators, might have eſtabliſhed quite different ſets of rules for this ſpecies of compoſition.

Language partakes much of the nature of *art*, and but little of the nature of *ſcience*; both becauſe improvements in language have their *ne plus ultra*, and becauſe it is a thing not exempt from the influence of faſhion and caprice: whereas true ſcience is the ſame in all places, and in all times, and admits of unbounded improvements.

Both languages and arts, in their infancy, are compoſed of rough unpoliſhed materials, that barely anſwer the purpoſes for which they were

were intended: in proceſs of time, and in conſequence of more perſons being employed in improving and uſing them, they acquire an elegance of conſtruction, and beauty of finiſhing, while they ſtill retain their ſtrength and capacity for ſervice: but, at laſt, ſtrength and ſervice are ſacrificed to uſeleſs and ſuperfluous ornaments; following the univerſal changes of taſte, which are, from the rough and unpoliſhed, to the cultivated and manly; and from the cultivated and manly, to the effeminate and vitiated.

The time when a language comes to its perfection may be nearly aſcertained, from conſidering the cauſes that contribute to it. To reſume our former compariſon: any art may be judged to be arrived at its perfection, when it hath been a conſiderable time practiſed, and in reputation; for, in thoſe circumſtances, there could have been no want of motives, either from intereſt, or honour, to excite the ingenious to try every expedient for its improvement.

Languages have hardly ever received any real improvement, after an entire century favourable to the polite arts; and, from cauſes that have generally coincided, the period of literary renown in any nation, hath ſeldom been long after the time in which it made the greateſt figure in arms and politics. Alſo the language of thoſe times which produced the moſt and the beſt writers, hath always been

deemed *claſſical*, and the ſtandard of ſtyle to thoſe that have ſucceeded them.

We need make no doubt, therefore, but that the conjectures and apprehenſions we find in the writings of *Addiſon*, *Pope*, *Swift*, and others, their cotemporaries, that the language of their time would, at length become obſolete in this nation, are abſolutely groundleſs. And it may be taken for granted, that the ſchemes of ſome ſtill more modern writers, to add ſomething conſiderable to the perfection of the Engliſh language, in order to contribute to the permanency of it, cannot, according to the courſe of nature, produce any effect. If the Engliſh language hath not already attained to its maturity, we may ſafely pronounce that it never will: and if it be not now in a condition to perpetuate itſelf, and ſtand the attacks of time, no method that we can at this day take will reſcue it from oblivion.

More than a century is already elapſed ſince *Dryden* began to be admired as a writer, and where is the probability of the prophecy of Mr. *Pope* ever coming to paſs?

And ſuch as Chaucer is ſhall Dryden be.

It is *writing* that fixes, and gives ſtability to a language: for hardly any of the cauſes that contribute to the revolutions of *vocal* language do at all affect that which is *written*. And when a language is ſo much read, written, and

and diffuſed in books through the bulk of the nation that ſpeaks it as the Engliſh, in its preſent ſtate, it would be abſolutely miraculous were it to receive any conſiderable alteration.

I cannot put an end to theſe obſervations on ſtyle without taking notice, that, ſince, according to the order of nature, *words* are but ſubordinate and ſubſervient to *things*; the chief uſe of written language muſt be to record, extend, and perpetuate, uſeful knowlege; that, unleſs our whole view in writing be to pleaſe the ear and imagination, by beautiful deſcription, and harmonious diction, we ought rather to aim at perſpicuity and ſtrength of expreſſion, than exactneſs in the punctilios of compoſition; and that the maſterly productions of *Philoſophers* and *Hiſtorians*, though too negligently written to be free from trivial inaccuracies, are infinitely to be preferred to thoſe faultleſs pieces of *Poetry*, *Oratory*, or *Romance*, which are never read but merely for entertainment. Theſe latter are like artificial *canals*, that ſerve only to embelliſh a garden, or diverſify a proſpect: The former reſembles the irregularly majeſtic *Thames*, fertilizing many counties, and loaden with ſhips and treaſure.

That the antient *Greeks* and *Romans* ſhould ſpend ſo much time upon the arts of *Grammar* and *Rhetoric*; and that the chief merit of moſt of the admired remains of antiquity, excepting that of the *Hiſtorians*, ſhould con-

ſiſt in the excellency of their ſtyle, is not to be wondered at; ſince, *Philoſophy* being then in its infancy, their times afforded nothing that was more worthy of their attention; beſides, they wrote in languages infinitely more ſuſceptible of ornament than ours. But for us to ſpend the beſt part of our time in literary criticiſm, and in poring over authors that have nothing to recommend them but the beauties of modern ſtyle, when the ſublime ſtudies of *Mathematicks* and *Philoſophy* lie open before us, is moſt prepoſterous; and what the great geniuſes of antiquity, were they to know how unworthily we are employed, would deſpiſe us for. To the Antients the fields of literature afforded nothing that was inviting beſides *flowers*; but ſhall not we venture to leave their footſteps, when the *fruit* is ripe, and is as eaſily gathered.

It is, moreover, worthy of the conſideration of a rational being, and a moral agent, that even excellence in arts that have perceivable limits contracts the faculties, and cheriſhes the meaner and baſer paſſions of our minds; but that true ſcience, being unbounded in its nature and objects, doth, as it were, enlarge the ſoul, extend the faculties, and give ſcope to the moſt generous affections.

What is more remarkable than the conceit, the ſpleen, and the petulance, of critics in language and the *Belles Lettres!* On the other hand, Can we contemplate the truly grand

and

and immenſe proſpects that *Philoſophy*, and particularly *Aſtronomy*, opens to our view, and not feel our minds inſpired with a certain dignity of ſentiment, that renders us ſuperior to the meaner and baſer paſſions, and leads us to a temper and conduct ſuiting our ſtation, and worthy of a rational creature?

EXAMPLES

OF

ENGLISH COMPOSITION.

THE following pieces are collected from our moſt celebrated Engliſh writers, for the exemplification both of the rules of *Grammar*, and of the *Obſervations on Style*. Moreover, being intended to employ the attention of youth, not only the *Language*, but alſo the *Subjects* and *Sentiment* of them have been attended to in ſelecting them; and ſuch chiefly have been inſerted, as ſeemed to be particularly calculated for the uſe of youth, tending both to lead them into a juſt and manly taſte in compoſition, and alſo to impreſs their minds with the ſenſe of what is rational, uſeful, and ornamental in their temper, and conduct in life.

In this view, I hope, it will not be looked upon as any impropriety, that I have introduced them by a few paſſages from the *Holy Scriptures*. Indeed, beſides the excellent moral uſes of them, the ſhort ſentences they conſiſt of will be found of ſingular uſe to a maſter in illuſtrating the fundamental rules of grammar. For long and complex ſentences, particularly thoſe in which the natural conſtruction hath been made to give place to the harmony of ſtyle, ought not to be attempted, till the more ſimple conſtructions be thoroughly underſtood.

After the detached ſentences are become familiar, the larger extracts will afford a judicious teacher an opportunity of pointing out to his ſcholars, in the higher claſſes, the propriety and elegance of the ſeveral forms of *tranſition* from one ſentence to another; a thing on which the beauty of compoſition very much depends; which is capable of an eaſy illuſtration by examples, but for which no abſtract rules can be given, without being

infinitely tedious, and (notwithſtanding the greateſt ſagacity and addreſs be employed in drawing them up) almoſt unintelligible.

It is hoped likewiſe that it will be neither an unuſeful nor unpleaſing work which theſe extracts will afford a maſter, in explaining, more particularly than can be done by any general remarks, the variety there may be in the ſtyle of good writers: and that theſe differences might be the more ſtriking, theſe extracts from our Engliſh claſſics are thoſe in which (conſidering that the choice of them was farther reſtrained by a regard both to the ſubject and the length of them) their ſeveral characteriſtic excellencies are very ſtrongly marked.

Short as theſe pieces are it will be eaſy to diſcern in them the graceful eaſe of *Addiſon*, the maſculine freedom of *Bolingbroke*, the delicacy of *Hume*, the vigorous yet correct expreſſion of *Swift*, and the elaborate exactneſs of the *author of the Rambler*. Of the pieces of *Poetry* I ſay nothing; as remarks upon them can be of little uſe to young gentlemen while they continue at the grammar-ſchool.

More and longer extracts would have been added, but theſe were apprehended to be ſufficient for the purpoſe for which they are introduced; and a greater number might have ſwelled this part of the volume to a diſproportionate ſize.

(N°. 1.)

The firſt Pſalm.

1 BLESSED is the man that walketh not in the counſel of the ungodly, nor ſtandeth in the way of ſinners, nor ſitteth in the ſeat of the ſcornful.

2 But his delight is in the law of the LORD; and in his law doth he meditate day and night.

3 And he ſhall be like a tree planted by the rivers of water, that bringeth forth his fruit in his ſeaſon; his leaf alſo

alſo ſhall not wither, and whatſoever he doth ſhall proſper.

4 The ungodly are not ſo: but are like the chaff which the wind driveth away.

5 Therefore the ungodly ſhall not ſtand in the judgement, nor ſinners in the congregation of the righteous.

6 For the LORD knoweth the way of the righteous: but the way of the ungodly ſhall periſh.

The fourth Chapter of the Book of Proverbs.

1 HEAR, ye children, the inſtruction of a Father, and attend to know underſtanding.

2 For I give you good doctrine, forſake you not my law.

3 For I was my father's ſon, tender and only beloved in the ſight of my mother.

4 He taught me alſo, and ſaid unto me, let thine heart retain my words: keep my commandments and live.

5 Get wiſdom, get underſtanding: forget it not, neither decline from the words of my mouth.

6 Forſake her not, and ſhe ſhall preſerve thee: love her, and ſhe ſhall keep thee.

7 Wiſdom is the principal thing: therefore get wiſdom: and with all thy getting, get underſtanding.

8 Exalt her, and ſhe ſhall promote thee: ſhe ſhall bring thee to honour when thou doſt embrace her.

9 She ſhall give thine head an ornament of grace: a crown of glory ſhall ſhe deliver to thee.

10 Hear, O my ſon, and receive my ſayings; and the years of thy life ſhall be many.

11 I have taught thee in the way of wiſdom; I have led thee in right paths.

12 When thou goeſt, thy ſteps ſhall not be ſtraitened; and when thou runneſt thou ſhalt not ſtumble.

13 Take faſt hold of inſtruction; let her not go; keep her, for ſhe is thy life.

14 Enter not into the path of the wicked, and go not in the way of evil men.

15 Avoid it, paſs not by it, turn from it, and paſs away.

16 For they ſleep not, except they have done miſchief; and their ſleep is taken away unleſs they cauſe ſome to fall.

17 For

17 For they eat the bread of wickedneſs, and drink the wine of violence.

18 But the path of the juſt is as the ſhining light, that ſhineth more and more unto the perfect day.

19 The way of the wicked is darkneſs: they know not at what they ſtumble.

20 ¶ My ſon, attend to my words, incline thine (*a*) ear unto my ſayings.

21 Let them not depart from thine eyes: keep them in the midſt of thine heart.

22 For they are life unto thoſe that find them, and health to all their fleſh.

23 ¶ Keep thine heart will all diligence: for out of it are the iſſue of life.

24 Put away from thee a froward mouth, and perverſe lips put far from thee.

25 Let thine eyes look right on, and let thine eye-lids look ſtraight before thee.

26 Ponder the path of thy feet; and let all thy ways be eſtabliſhed.

27 Turn not to the right hand nor to the left: remove thy foot from evil.

The ſixteenth Chapter of the Goſpel according to St. Luke: 19 *Verſe.*

¶ 19 THERE was a certain rich man which was cloathed in purple and fine linen, and fared ſumptuouſly every day.

20 And there was a certain beggar named Lazarus, which was laid at his gate, full of ſores.

21 And deſiring to be fed with the crumbs which fell from the rich man's table: moreover the dogs came, and licked his ſores.

(*a*) Since the ancient method of uſing *mine* and *thine* before nouns beginning with a vowel is generally retained in our preſent Engliſh verſion of the Bible, this form of ſpeech ſeems to give a peculiar ſolemnity to an addreſs to the divine Being.

" *By the greatneſs of* thine arm. Exod. xv. 16. *And bring them to* thine *everlaſting kingdom.* Common Prayer.

22 And

22 And it came to paſs, that the beggar died, and was carried by the angels into Abraham's boſom. The rich man alſo died, and was buried:

23 And in hell he lifted up his eyes, being in torments, and ſeeth Abraham afar off, and Lazarus in his boſom.

24 And he cried, and ſaid, Father Abraham, have mercy on me, and ſend Lazarus that he may dip the tip of his finger in water, and cool my tongue; for I am tormented in this flame.

25 But Abraham ſaid, Son, remember that thou in thy life time receiveđſt thy good things, and likewiſe Lazarus evil things: but now he is comforted and thou art tormented.

26 And beſides all this, between us and you there is a great gulf fixed: ſo that they which would paſs from hence to you, cannot, neither can they paſs to us, that would come from thence.

27 Then he ſaid, I pray thee therefore, Father, that thou wouldeſt ſend him to my father's houſe:

28 For I have five brethren; that he may teſtify unto them, leſt they alſo come into this place of torment.

29 Abraham ſaith unto him, They have Moſes and the prophets; let them hear them.

30 And he ſaid, Nay father Abraham: but if one went unto them from the dead, they will repent.

31 And he ſaid unto him, if they hear not Moſes and the prophets, neither will they be perſuaded, though one roſe from the dead.

(N° 2.)

Thoughts on various Subjects by Swift *and* Pope.

1 LEARNING is like Mercury, one of the moſt powerful and excellent things in the world in ſkillful hands; in unſkillful the moſt miſchievous.

2 Every man has juſt as much vanity as he wants underſtanding.

3. Modeſty,

3. Modeſty, if it were to be recommended for nothing elſe, this were enough, that the pretending to little leaves a man at eaſe; whereas boaſting requires a perpetual labour to appear what he is not: if we have ſenſe, modeſty beſt proves it to others; if we have none, it beſt hides our want of it.

4. A man ſhould never be aſhamed to own he has been in the wrong, which is but ſaying in other words, that he is wiſer to day than he was yeſterday.

5. Wherever I find a great deal of gratitude in a poor man, I take it for granted, there would be as much generoſity if he were a rich man.

6. Flowers of Rhetoric in ſermons and other ſerious diſcourſes, are like the blue and red flowers in corn, pleaſing to thoſe who come only for amuſement, but prejudicial to him who would reap the profit from it.

7. He who tells a lie, is not ſenſible how great a taſk he undertakes, for he muſt be forced to invent twenty more to maintain that one.

8. Some people will never learn any thing, for this reaſon, becauſe they underſtand every thing too ſoon.

9. I ſeldom ſee a noble building, or any great piece of magnificence and pomp, but I think, how little is all this to ſatisfy the ambition, or to fill the idea of an immortal ſoul.

10. It is a certain truth, that a man is never ſo eaſy, or ſo little impoſed upon, as among perſons of the beſt ſenſe; it coſts far more trouble to be admitted or continued in ill company than in good; as the former have leſs underſtanding to be employed, ſo they have more variety to be pleaſed; and to keep afoot conſtantly in good humour with himſelf, and with others, is no very eaſy taſk.

11. A good-natured man has the whole world to be happy out of: whatever befalleth his ſpecies, a well-deſerving perſon promoted, a modeſt man advanced, an indigent one relieved, all this he looks upon but as a remoter bleſſing of providence on himſelf; which then ſeems to make amends for the narrowneſs of his own fortune, when it does the ſame thing he would have done had it been in his power. For what a luxurious man

in

in poverty would want for horſes and footmen, a good-natured man wants for his friends or the poor.

12. The character of covetouſneſs is what a man generally acquires more through ſome niggardlineſs, or ill-grace, in little or inconſiderable things, than in expences of any conſequence. A very few pounds a-year would eaſe that man of the ſcandal of avarice.

13. It often happens that thoſe are the beſt people, whoſe characters have been moſt injured by ſlanderers; as we uſually find that to be the beſt fruit which the birds have been picking at.

14. To be angry is to revenge the fault of others upon themſelves.

15. To relieve the oppreſſed is the moſt glorious act a man is capable of; it is in ſome meaſure doing the buſineſs of God and Providence.

16. Many men have been capable of doing a wiſe thing, more a cunning thing, but very few a generous thing.

(N° 3.)

On OMENS. Spect. N° 7. *by* ADDISON.

GOING yeſterday to dine with an old acquaintance, I had the misfortune to find his whole family very much dejected. Upon aſking him the occaſion of it, he told me that his wife had dreamed a ſtrange dream the night before, which they were afraid portended ſome misfortune to themſelves or to their children. At her coming into the room I obſerved a ſettled melancholy in her countenance, which I ſhould have been troubled for, had I not heard from whence it proceeded. We were no ſooner ſat down, but after having looked upon me a little while, *My dear*, ſays ſhe, turning to her huſband, *you may now ſee the ſtranger that was in the candle laſt night.* Soon after this, as they began to talk of family affairs, a little boy at the lower end of the table told her, that he was to go into join hand on *Thurſdy. Thurſday?*

day? ſays ſhe; *No, child, if it pleaſe God, you ſhall not begin upon* Childermas-day; *tell your writing maſter that* Friday *will be ſoon enough.* I was reflecting with myſelf on the oddneſs of her fancy, and wondering that any body would eſtabliſh it as a rule to loſe a day in every week. In the midſt of theſe my muſings, ſhe deſired me to reach her a little ſalt upon the point of my knife, which I did in ſuch a trepidation and hurry of obedience, that I let it drop by the way; at which ſhe immediately ſtartled, and ſaid it fell towards her. Upon this I looked very blank; and obſerving the concern of the whole table, began to conſider myſelf, with ſome confuſion as a perſon that had brought a diſaſter upon the family. The lady, however, recovering herſelf after a little ſpace, ſaid to her huſband, with a ſigh, *My dear, misfortunes never come ſingle.* My friend, I found, acted but an underpart at his table, and being a man of more good-nature than underſtanding, thinks himſelf obliged to fall in with all the paſſions and humours of his yoke-fellow: *Do not you remember, child,* ſays ſhe, *that the pidgeon-houſe fell the very afternoon that our careleſs wench ſpilt ſalt upon the table? Yes,* ſays he, *my dear, and the next poſt brought us an account of the battle of* Almanza. The reader may gueſs at the figure I made, after having done all this miſchief. I diſpatched my dinner, as ſoon as I could, with my uſual taciturnity; when, to my utter confuſion, the lady ſeeing me quitting my knife and fork, and laying them acroſs one another upon my plate, deſired me that I would humour her ſo far as to take them out of that figure and place them ſide by ſide. What the abſurdity was which I had committed I did not know, but I ſuppoſed there was ſome traditionary ſuperſtition in it; and therefore, in obedience to the lady of the houſe, I diſpoſed of my knife and fork in two parallel lines, which is the figure I ſhall always lay them in for the future, though I do not know any reaſon for it.

It is not difficult for a man to ſee that a perſon has conceived an averſion to him. For my own part, I quickly found, by the lady's looks, that ſhe regarded me as a very odd kind of fellow, with an unfortunate aſpect. For which reaſon I took my leave immediately after dinner, and

and withdrew to my own lodgings. Upon my return home, I fell into a profound contemplation on the evils that attend theſe ſuperſtitious follies of mankind; how they ſubject us to imaginary afflictions, and additional ſorrows, that do not properly come within our lot. As if the natural calamities of life were not ſufficient for it, we turn the moſt indifferent circumſtances into misfortunes, and ſuffer as much from trifling accidents, as from real evils. I have known the ſhooting of a ſtar ſpoil a night's reſt; and have ſeen a man in love grow pale and loſe his appetite, upon the plucking of a merry thought. A ſcreech-owl at midnight has alarmed a family more than a band of robbers; nay, the voice of a cricket hath ſtruck more terror than the roaring of a lion. There is nothing ſo inconſiderable, which may not appear dreadful to an imagination that is filled with omens and prognoſtics. A ruſty nail, or a crooked pin, ſhoot up into prodigies.

I REMEMBER I was once in a mixed aſſembly, that was full of noiſe and mirth, when on a ſudden an old woman unluckily obſerved there were thirteen of us in company. This remark ſtruck a panic terror into ſeveral who were preſent, inſomuch that one or two of the ladies were going to leave the room; but a friend of mine taking notice that one of our female companions was big with child, affirmed there were fourteen in the room, and that, inſtead of portending one of the company ſhould die, it plainly foretold one of them ſhould be born. Had not my friend found out this expedient to break the omen, I queſtion not but half the women in the company would have fallen ſick that very night.

AN old maid that is troubled with the vapours, produces infinite diſturbances of this kind among her friends and neighbours. I know a maiden aunt, of a great family who is one of theſe antiquated *Sibyls*, that forebodes and propheſies from one end of the year to the other. She is always ſeeing apparitions, and hearing death-watches; and was the other day almoſt frighted out her wits by the great houſe-dog, that howled in the ſtable at a time when ſhe lay ill of the tooth-ach. Such an extravagant caſt of mind engages multitudes of peo-

ple, not only in impertinent terrors, but in ſupernumerary duties of life; and ariſes from that fear and ignorance which are natural to the ſoul of man. The horror with which we entertain the thoughts of death, or indeed of any future evil, and the uncertainty of its approach, fill a melancholy mind with innumerable apprehenſions and ſuſpicions, and conſequently diſpoſe it to the obſervation of ſuch groundleſs prodigies and predictions: For as it is the chief concern of wiſe men to retrench the evils of life by the reaſonings of philoſophy; it is the employment of fools to multiply them by the ſentiments of ſuperſtition.

For my own part, I ſhould be very much troubled were I endowed with this divining quality, though it ſhould imform me truly of every thing that can befal me. I would not anticipate the reliſh of any happineſs, nor feel the weight of any miſery, before it actually arrives.

I know but one way of fortifying my ſoul againſt theſe gloomy preſages and terrors of mind, and that is, by ſecuring to myſelf the friendſhip and protection of that Being who diſpoſes of events, and governs futurity. He ſees, at one view, the whole thread of my exiſtence, not only that part of it which I have already paſſed through, but that which runs forward into all the depths of eternity. When I lay me down to ſleep, I recommend myſelf to his care; when I awake, I give myſelf up his direction. Amidſt all the evils that threaten me, I will look up to him for help, and queſtion not but he will either avert them, or turn them to my advantage. Though I know neither the time nor the manner of the death I am to die, I am not at all ſolicitous about it; beauſe I am ſure that he knows them both, and that he will not fail to comfort and ſupport me under them.

(N° 4.)

But whatever connexion there may be originally betwixt theſe diſpoſitions, I am perſuaded that nothing is ſo proper to cure us of this delicacy of paſſion, as the

the cultivating of that higher and more refined taſte, which enables us to judge of the characters of men, of compoſitions of genius, and of productions of the nobler arts. A greater or leſs reliſh of thoſe obvious beauties that ſtrike the ſenſes, depends entirely upon the greater or leſs ſenſibility of the temper: but, with the regard to the liberal arts and ſciences, a fine taſte is really nothing but ſtrong ſenſe, or at leaſt depends ſo much upon it that they are inſeparable. To judge aright of compoſitions of genius, there are ſo many views to be taken in, ſo many circumſtances to be compared, and ſuch a knowledge of human nature requiſite, that no man, who is not poſſeſſed of the ſoundeſt judgment, will ever make a tolerable critic in ſuch performances.

And this is a new reaſon for cultivating a reliſh in the liberal arts. Our judgment will ſtrengthen by this exerciſe: we ſhall form truer notions of life: many things, which rejoice or affect others, will appear to us too frivolous to engage our attention: and we ſhall loſe by degrees that ſenſibility and delicacy of paſſion, which is ſo incommodious.

But perhaps I have gone too far in ſaying, that a cultivated taſte for the polite arts extinguiſhes the paſſions, and renders us indifferent to thoſe objects which are ſo fondly purſued by the reſt of mankind. When I reflect a little more, I find, that it rather improves our ſenſibility for all the tender and agreeable paſſions; at the ſame that it renders the mind incapable of the rougher and boiſterous emotions.

Ingenuas didiciſſe fideliter artes
Emollit mores, nec ſinit eſſe feros.

For this, I think there may be aſſigned two very natural reaſons.

In the firſt place, nothing is ſo improving to the temper as the ſtudy of the beauties, either of poetry, eloquence, muſick, or painting. They give a certain elegance of ſentiment, which the reſt of mankind are entire ſtrangers to. The emotions they excite are ſoft and tender. They draw the mind off from the hurry of buſineſs

and intereſt; cheriſh reflection; diſpoſe to tranquillity; and produce an agreeable melancholy, which, of all diſpoſitions of the mind, is beſt ſuited to love and friendſhip.

Hume on Delicacy of Taſte.

(N° 5.)

POLITENESS is one of thoſe advantages which we never eſtimate rightly but by the inconvenience of its loſs. Its influence upon the manners is conſtant and uniform, ſo that, like an equal motion, it eſcapes perception. The circumſtances of every action are ſo adjuſted to each other, that we do not ſee where an error could have been committed, and rather acquieſce in its propriety, than admire its exactneſs.

BUT as ſickneſs ſhews us the value of eaſe, a little familiarity with thoſe who were never taught to endeavour the gratification of others, but regulate their behaviour merely by their own will, will ſoon evince the neceſſity of eſtabliſhed modes and formalities to the happineſs and quiet of common life.

WISDOM and virtue are by no means ſufficient without the ſupplemental laws of good-breeding to ſecure freedom from degenerating to rudeneſs, or ſelf-eſteem from ſwelling into inſolence; and a thouſand offences may be committed, and a thouſand offices neglected without any remorſe of conſcience, or reproach from reaſon.

THE true effect of genuine politeneſs ſeems to be rather eaſe than pleaſure. The power of delighting muſt be conferred by nature, and cannot be delivered by precept, or obtained by imitation; but though it be the privilege of a very ſmall number to raviſh and to charm, every man may hope by rules and cautions not to give pain, and may, therefore, by the help of good-breeding enjoy the kindneſs of mankind, though he ſhould have no claim to higher diſtinctions.

THE univerſal axiom in which all complaiſance is included, and from which flow all the formalities which cuſtom has eſtabliſhed in civilized nations, is that no man

ſhould

ſhould give preference to himſelf. A rule ſo comprehenſive and certain, that, perhaps, it is not eaſy for the mind to image an incivility, without ſuppoſing it to be broken.

THERE are, indeed, in every place ſome particular modes of the ceremonial part of good-breeding, which, being arbitrary and accidental, can be learned only by habitude and converſation; ſuch are the forms of ſalutation, the different gradations of reverence, and all the adjuſtments of place and precedence. Theſe, however, may be often violated without offence, if it be ſufficiently evident, that neither malice nor pride contributed to the failure, but will not atone, however rigidly obſerved, for the tumour of inſolence, or petulance of contempt.

I HAVE, indeed, not found among any part of mankind, leſs real and rational complaiſance than among thoſe who have paſſed their time in paying and receiving viſits, in frequenting publick entertainments, in ſtudying the exact meaſures of ceremony, and in watching all the variations of faſhionable courteſy.

THEY know, indeed, at what hour they may beat the door of an acquaintance, how many ſteps they muſt attend him towards the gate, and what interval ſhould paſs before his viſit is returned, but ſeldom extend their care beyond the exterior and uneſſential parts of civility, nor refuſe their vanity any gratification, however expenſive to the quiet of another. RAMBLER N° 98.

(N° 6.)

IT would be endleſs to run over the ſeveral defects of ſtyle among us: I ſhall therefore ſay nothing of the *mean* and the *paultry*, which are uſually attended by the *fuſtian*) much leſs of the *ſlovenly* or *indecent*. Two things I will juſt warn you againſt: the firſt is the frequency of unneceſſary epithets; and the other is, the folly of uſing old thread-bare phraſes, which will often make you go out of your way to find and apply them, are nauſeous to rational hearers, and will ſeldom expreſs your meaning as well as your own natural words.

Although I have already obſerved, our *Engliſh* tongue is too little cultivated in this kingdom, yet the faults are nine in ten owing to affectation, and not to the want of underſtanding. When a man's thoughts are clear, the propereſt words will generally offer themſelves firſt, and his own judgement will direct him in what order to place them ſo as they may be beſt underſtood. Where men err againſt this method, it is uſually on purpoſe, and to ſhew their learning, their oratory, their politeneſs, their knowledge of the world. In ſhort, that ſimplicity, without which no human performance can arrive to any great perfection, is no where more eminently uſeful than in this. *Swift's Letter to a Clergyman.*

There is one circumſtance in a learned education, which ought to have much weight, even with thoſe who have no learning at all. The books read at *ſchool* and *colleges* are full of incitements to virtue, and diſcouragements from vice, and drawn from the wiſeſt reaſons, the ſtrongeſt motives, and the moſt influencing examples. Thus young minds are filled early with an inclination to good, and an abhorrence of evil, both which increaſe in them, according to the advances they make in literature; and although they may be, and too often are, drawn by the temptations of youth, and the opportunities of a large fortune, into ſome irregularities, when they come forward into the great world, yet it is ever with reluctance and compunction of mind, becauſe their bias to virtue ſtill continues. They may ſtray ſometimes out of infirmity or compliance; but they will ſoon return to the right road and keep it always in view. I ſpeak only of thoſe exceſſes, which are too much the attendants of youth in warmer blood; for as to the points of honour, truth, juſtice, and other noble gifts of the mind, wherein the temperature of the body hath no concern, they are ſeldom known to be wiſe. *Swift on modern Education.*

If you are in company with men of learning, though they happen to diſcourſe of arts and ſciences out of your compaſs, yet you will gather more advantage by liſtening

ing to them, than from all the nonſenſe and frippery of your own ſex; but if they be men of breeding as well as learning, they will ſeldom engage in any converſation, where you ought not to be a hearer, and in time have your part. If they talk of the manners and cuſtoms of the ſeveral kingdoms of Europe, of travels into remoter nations, of the ſtate of their own country, or of the great men and actions of Greece and Rome; if they give their judgment upon Engliſh and French writers either in verſe or proſe, or of the nature and limits of virtue and vice, it is a ſhame for an Engliſh lady not to reliſh ſuch diſcourſes, not to improve by them, and endeavour by reading and information to have her ſhare in thoſe entertainments, rather than turn aſide, as it is the uſual cuſtom, and conſult with the woman, who ſits next her, about a new cargo of fans.

Pray obſerve, how inſignificant things are the common race of ladies, when they have paſſed their youth and beauty, how contemptible they appear to the men, and yet more contemptible to the younger part of their own ſex; and have no relief, but in paſſing their afternoon in viſits, where they are never acceptable, and their evening at cards among each other; while the former part of the day is ſpent in ſpleen and envy, or in vain endeavours to repair by art and dreſs the ruins of time. Whereas I have known ladies at ſixty, to whom all the polite part of the court and town paid their addreſſes without any farther view, than that of enjoying the pleaſure of their converſation.

Swift's Letter to a young Lady.

(N° 7.)

THE limitations neceſſary to preſerve liberty under monarchy will reſtrain effectually a bad prince without being ever *felt* as *ſhackles* by a *good* one. Our conſtitution is brought, or almoſt brought, to ſuch a point,

point, a point of perfection I think it, that no *king* who is not in the true meaning of the word, a *patriot*, can govern *Britain* with *eaſe*, *ſecurity*, *honour*, *dignity*, or indeed with *ſufficient power* and *ſtrength*. But yet a king, who is a patriot, may govern with *all* the former; and beſides them, with power as extended as the moſt abſolute monarch can boaſt, and a power too far more agreeable in the enjoyment, as well as more effectual in the operation.

Bolingbroke's Patriot King.

On this ſubject let the imagination range thro' the whole glorious ſcene of a patriot reign: the beauty of the idea will inſpire thoſe tranſports, which *Plato* imagined the viſion of virtue, would inſpire, if virtue could be ſeen. What in truth can be ſo lovely? what ſo venerable, as to contemplate a king on whom the eyes of a whole people are fixed, filled with admiration, and glowing with affection? a king, in the temper of whoſe government, like that of NERVA, things ſo ſeldom allied as empire and liberty are intimately mixed, coexiſt together inſeparably, and conſtitute one real eſſence. What ſpectacle can be preſented to the view of the mind ſo rare, ſo nearly divine, as a king poſſeſſed of abſolute power, neither aſſumed by fraud nor maintained by force, but the genuine effect of eſteem, of confidence, and affection; the free gift of *liberty*, who finds her greateſt ſecurity in this power, and would deſire no other if the prince on the throne could be, what his people wiſh him to be, immortal. Of ſuch a prince, and of ſuch a prince alone, it may be ſaid with ſtrict propriety and truth,

——— ——— *volentes*
Per populos dat jura, viamque affectat Olympi.

civil fury will have no place in this draught: or if the monſter is ſeen, he muſt be ſeen as Virgil deſcribes him,

———— *centum vinctus catenis*
Poſt tergum nodis, fremit horridus ore cruento.

He muſt be ſeen ſubdued, bound, chained, and deprived entirely of power to do hurt. In this place, concord will

will appear brooding peace and proſperity on the happy land, joy ſitting in every face, content in every heart; a people unoppreſſed, undiſturbed, unalarmed; buſy to improve their private property and the public ſtock; fleets covering the ocean; bringing home wealth by the returns of induſtry, carrying aſſiſtance or terror abroad by the direction of wiſdom; and aſſerting triumphantly the rights and the honour of *Great Britain*, as far as waters roll and as winds can waft them.

Bolingbroke's Idea of a Patriot King.

(N° 8.)

A Letter to a young Gentleman at School.

[From the Preceptor.]

Dear Maſter F.

I AM glad you are well fixed in your new ſchool. I have now before me the three laſt Letters which you ſent your father, and, at his deſire, am going to give you a few directions concerning letter-writing, in hopes they may be of ſome ſervice towards improving your talent that way.

When you ſit down to write, call off your thoughts from every other thing but that ſubject you intend to handle: conſider it with attention, place it in every point of view, and examine it on every ſide before you begin. By this means you will lay a plan of it in your mind, which will riſe like a well-continued building, beautiful, uniform, and regular; whereas, if you neglect to form to yourſelf ſome method of going through the whole, and leave it to be conducted by giddy accident, your thoughts upon any ſubject can never appear otherways than as a mere heap of confuſion.

Conſider you are now to form a ſtyle, or, in other words, to learn the way of explaining what you think; and

and your doing it well or ill for your whole life, will depend, upon the manner you fall into at the beginning. It is of great conſequence therefore, to be attentive and diligent at firſt; and an expreſſive, genteel, and eaſy manner of writing, is ſo uſeful, ſo engaging a quality, that whatever pains it coſts, it amply will repay. Nor is the taſk ſo difficult as you at firſt may think, a little practice and attention will enable you to lay down your thoughts in order; and from time to time will inſtruct and give you rules for ſo doing. But on your part, I ſhall expect obſervance and application, without which nothing can be done.

As to ſubjects, you are allowed in this way the utmoſt liberty. Whatever has been done, or thought, or ſeen, or heard; your obſervations on what you know; your enquiries about what you do not know, the time, the place, the weather, every thing around ſtands ready for your purpoſe; and the more variety you intermix the better. Set diſcourſes require a dignity or formality of ſtyle ſuitable to the ſubject; whereas letter writing rejects all pomp of words, and is moſt agreeable when moſt familiar. But tho' lofty phraſes are here improper, the ſtyle muſt not therefore ſink into meanneſs: and to prevent its doing ſo, an eaſy complaiſance, an open ſincerity, and unaffected good-nature, ſhould appear in every place. A letter ſhould wear an honeſt, chearful countenance, like one who truly eſteems, and is glad to ſee his friend; and not like a fop admiring his own dreſs, and ſeeming pleaſed with nothing but himſelf.

Expreſs your meaning as briefly as poſſible; long periods may pleaſe the ear, but they perplex the underſtanding. Let your letter abound with thoughts more than words. A ſhort ſtyle, and plain, ſtrikes the mind, and fixes an impreſſion; a tedious one is ſeldom clearly underſtood and never long remembered.

But there is ſtill ſomething requiſite beyond all this, towards the writing a polite and genteel letter, ſuch as a gentleman ought to be diſtinguiſhed by; and that is an air of good-breeding and humanity, which ought conſtantly

ſtantly to appear in every expreſſion, and give a beauty to the whole.

By this, I would not be ſuppoſed to mean, overſtrained or affected compliments, or any thing that way tending; but an eaſy, genteel, and obliging manner of addreſs, a choice of words which bear the moſt civil meaning and a generous and good-natured complaiſance.

What I have ſaid of the ſtyle of your letters, is intended as a direction for your converſation alſo, of which your care is neceſſary, as well as of your writing. As the profeſſion alloted for you will require you to ſpeak in public, you ſhould be more than ordinarily ſolicitous how to expreſs yourſelf, upon all occaſions, in a clear and proper manner, and to acquire a habit of ranging your thoughts readily, in apt and handſome terms; and not blunder out your meaning, or be aſhamed to ſpeak for want of words. Common converſation is not of ſo little conſequence as you may imagine; and if you now accuſtom yourſelf to talk at random, you will find it hereafter not eaſy to do otherwiſe.

I wiſh you good ſucceſs in all your ſtudies, and am certain your capacity is equal to all your father's hopes.

Conſider, the advantage will be all your own; and your friends can have no other ſhare of it, but the ſatisfaction of ſeeing you a learned and a virtuous man.

I am,

Sir,

Your affectionate Friend
and humble Servant

B.

(N° 9.)

ALL are but parts of one ſtupendous whole,
Whoſe body Nature is, and God the ſoul;
That chang'd thro' all, and yet in all the ſame,
Great in the Earth, as in th' æthereal frame,
Warms in the ſun, refreſhes in the breeze,
Glows in the ſtars and bloſſoms in the trees,

Lives

Lives thro' all life, extends thro' all extent,
Spreads undivided, operates unſpent,
Breathes in our ſoul, informs our mo tal part,
As full, as perfect, in a hair as heart;
As full, as perfect, in vile man that mourns,
As the rapt ſeraph that adores and burns;
To him no high, no low, no great, no ſmall;
He fills, he bounds, connects, and equals all.
Ceaſe then, nor ORDER imperfection name:
Our proper bliſs depends on what we blame.
Know thy own point: this kind, this due degree
Of blindneſs, weakneſs, heav'n beſtows on thee.
Submit—In this, or any other ſphere,
Secure to be as bleſt as thou canſt bear:
Safe in the hand of one diſpoſing power,
Or in the natal, or the mortal hour.
All nature is but art, unknown to thee;
All Chance, Direction, which thou canſt not ſee;
All Diſcord, Harmony, not underſtood;
All partial Evil, univerſal Good:
And, ſpite of Pride, in erring Reaſons ſpite,
One Truth is clear, "Whatever IS, is RIGHT."

Pope's Eſſay on Man.

On Happineſs.

O Happineſs; our being's end and aim!
Good, pleaſure, eaſe, content! whate'er thy name:
That ſomething, which ſtill prompts th' eternal ſigh;
For which we bear to live nor fear to die:
Which ſtill ſo near us, yet beyond us lies;
O'erlook'd, ſeen double, by the fool and wiſe.
Plant of cœleſtial ſeed! if dropt below,
Say in what mortal ſoil thou deign'ſt to grow?
Fair opening to ſome court's propitious ſhrine?
Or deep with diamonds in the flaming mine?
Twin'd with the wreaths *Parnaſſian* laurels yield?
Or reapt in iron harveſts of the field?——
Aſk of the learn'd the way, the learn'd are blind:
This bids to ſerve, and That to ſhun mankind.

Some

Some place the bliſs in action, ſome in eaſe;
Thoſe call it pleaſure, and contentment Theſe:——
Take nature's path, and mad opinions leave;
All ſtates can reach it, and all heads conceive:
Obvious her goods, in no extreme they dwell,
There needs but thinking right, and meaning well,
And mourn our various portions as we pleaſe,
Equal is *common Senſe* and *common Eaſe*——
ORDER is heaven's firſt law; and this confeſt,
Some are, and muſt be, greater than the reſt,
More rich, more wiſe; but who infers from hence,
That ſuch are *happier*, ſhocks all common ſenſe.——
Know, all the good that individuals find,
Or God or nature meant to mere mankind:
Reaſons whole pleaſure, all the joys of ſenſe,
Lie in three words, HEALTH, PEACE, and COMPETENCE.

Pope's Eſſay on Man.

(N° 10.)

BUT moſt by NUMBERS judge a poet's ſong,
And ſmooth or rough, with them, is right or wrong,
In the bright muſe tho' thouſand charms conſpire,
Her voice is all that tuneful fools admire;
Who haunt Parnaſſus but to pleaſe their ear,
Not mend their minds; as ſome to church repair,
Not for the doctrine, but the muſic there.
Theſe equal ſyllables alone require,
Tho' oft the ear the open vowels tire;
While expletives their feeble aid do join;
And ten low words oft creep in one dull line.
While they ring round the ſame unvary'd chimes,
With ſure returns of ſtill expected rhimes,
Where-e'er you find the cooling weſtern breeze,
In the next line, it whiſpers thro' the trees,
If chryſtal ſtreams with pleaſing murmurs creep,
The reader's threat'ned (not in vain) with ſleep.

Then, at the laſt and only couplet fraught
With ſome unmeaning thing they call a thought,
A needleſs Alexandrine ends the ſong,
That like a wounded ſnake, drags its ſlow length along.
Leave ſuch to tune their own dull rhimes, and know
Whats roundly ſmooth, or languiſhingly ſlow;
And praiſe the eaſy vigour of a line,
Where Denham's ſtrength, and Waller's ſweetneſs join.
True eaſe in writing, comes by art not chance,
As thoſe move eaſieſt who have learn'd to dance.
'Tis not enough no harſhneſs gives offence,
The ſound muſt ſeem an echo to the ſenſe,
Soft is the ſtrain when Zephyr gently blows,
And the ſmooth ſtream in ſmoother numbers flows;
But when loud ſurges laſh the ſounding ſhore,
The hoarſe, rough verſe ſhould like the torrent roar.
When Ajax ſtrives ſome rock's vaſt weight to throw,
The line too labours, and the words move ſlow;
Not ſo, when ſwift Camilla ſcours the plain,
Flies o'er th' unbending corn, and ſkims along the main.
Hear how Timotheus' vary'd lays ſurpriſe,
And bid alternate paſſions fall and riſe,
While at each change, the ſon of Lybian Jove
Now burns with glory, and then melts with love:
Now his fierce eyes with ſparkling fury glow,
Now ſighs ſteal out, and tears begin to flow:
Perſians and Greeks like turns of nature found,
And the world's victor ſtood ſubdu'd by ſound!
The power of muſic all our hearts allow;
And what Timotheus was, is Dryden now.

Pope's Eſſay on Criticiſm.

(N° 11.)

SO when the firſt bold veſſel dar'd the ſeas,
High on the ſtern the Thracian rais'd his ſtrain,
While Argo ſaw her kindred trees
Deſcend from Pelion to the main.

Tranſ-

Tranſported Demi-gods ſtood round,
And men grew heroes at the ſound,
Enflam'd with glory's charms:
Each chief his ſeven-fold ſhield diſplay'd,
And half unſheath'd the ſhining blade:
And ſeas, and rocks, and ſkies rebound
To arms, to arms, to arms!

But when through all th' infernal bounds
Which flaming Phlegeton ſurrounds,
Love, ſtrong as death, the poet led
To the pale nations of the dead,
What ſounds were heard,
What ſcenes appear'd,
O'er all the dreary coaſts!
Dreadful gleams,
Diſmal ſtreams,
Fires that glow,
Shrieks of woe,
Sullen moans,
Hollow groans,
And cries of tortur'd ghoſts!
But hark! he ſtrikes the golden lyre;
And ſee! the tortured ghoſts reſpire,
See ſhady forms advance!
Thy ſtone, O Siſiphus, ſtands ſtill,
Ixion reſts upon his wheel,
And the pale ſpectres dance!
The Furies ſink upon their iron beds,
And ſnakes uncurl'd hang liſt'ning round thir heads.

By the ſtreams that ever flow,
By the fragrant winds that blow
O'er th' Elyſian flowers,
By thoſe happy ſouls who dwell
In yellow meads of Aſphodel,
Or Amaranthine bowers,
By the hero's armed ſhades,
Glittering thro' the gloomy glades,
By the youths that dy'd for love,
Wand'ring in the myrtle grove,

Reſtore, reſtore Eurydice to life;
Oh take the huſband, or return the wife!
He ſung, and hell conſented
To hear the poet's prayer;
Stern Proſerpine relented
And gave him back the fair,
Thus ſong could prevail
O'er death and o'er hell,
A conqueſt how hard and how glorious?
Tho' fate had faſt bound her
With Styx nine times round,
Yet muſic and love were victorious.

But ſoon, too ſoon, the lover turns his eyes:
Again ſhe falls, again ſhe dies, ſhe dies!
How wilt thou now the fatal ſiſters move?
No crime was thine, if 'tis no crime to love.
Now under hanging mountains,
Beſide the falls of fountains,
Or where Hebrus wanders,
Rolling in Meanders;
All alone,
Unheard, unknown,
He makes his moan,
And calls her ghoſt,
For ever, ever, ever loſt!
Now with Furies ſurrounded,
Deſpairing, confounded,
He trembles, he glows,
Amidſt Rhodope's ſnows:
See, wild as the winds, o'er the deſart he flies:
Hark! Hæmus reſounds with the Bacchanals cries——
——Ah ſee, he dies;
Yet even in death Eurydice he ſung,
Eurydice ſtill trembled on his tongue,
Eurydice the woods,
Eurydice the floods,
Eurydice the rocks and hollow mountains rung.

Pope's Ode on St. Cecilia's Day.

(N° 12.)

O Thou great arbiter of life and death!
Nature's immortal immaterial ſun!
Whoſe all-prolific beam late call'd me forth
From darkneſs, teeming darkneſs, where I lay
The worms inferior, and, in rank, beneath
The duſt I tread on, high to bear my brow,
To drink the ſpirit of the golden day,
And triumph in exiſtence; and couldſt know
No motive, but my bliſs; and haſt ordain'd
A riſe in bleſſing! with the *Patriarch's* joy.
Thy call I follow to the land unknown;
I truſt in Thee, and know in whom I truſt;
Or life, or death is equal; neither weighs:
All weight in this——O let me live to Thee!

Young's Night-Thoughts.

(N° 13.)

The Fall of Cardinal Wolſey.

Wol. FAREWEL, a long farewel to all my greatneſs,
This is the ſtate of man; to-day he puts forth
The tender leaves of hope; to-morrow bloſſoms,
And bears his bluſhing honours thick upon him;
The third day comes a froſt, a killing froſt,
And when he thinks, good eaſy man, full ſurely
His greatneſs is a ripening, nips his root;
And then he falls as I do. I have ventur'd,
Like little wanton boys that ſwim on bladders,
Theſe many ſummers, in a ſea of glory:

But

But far beyond my depth: my high blown pride
At length broke under me; and now has left me,
Weary, and old with ſervice, to the mercy
Of a rude ſtream, that muſt for ever hide me.
Vain pomp and glory of the world, I hate ye;
I feel my heart new-open'd. Oh, how wretched
Is that poor man that hangs on princes favours;
There is, betwixt that ſmile which we aſpire to,
That ſweet regard of princes and our ruin,
More pangs and fears than war and women know;
And when he falls, he falls like Lucifer,
Never to hope again. *Shakeſpeare.*

(N° 14.)

The Univerſal Prayer.

FATHER of all! in ev'ry age,
In ev'ry clime ador'd,
By ſaint, by ſavage, and by ſage,
Jehovah, Jove, our Lord!

THOU great firſt cauſe, leaſt underſtood:
Who all my ſenſe confin'd
To know but this, that thou art good,
And that myſelf am blind.

YET gave me, in this dark eſtate,
To ſee the good from ill;
And binding nature faſt in fate,
Left free the human will.

WHAT conſcience dictates to be done,
Or warns me not to do,

This,

This, teach me more than hell to ſhun,
That, more than heav'n purſue.

What bleſſings thy free bounty gives,
Let me not caſt away;
For God is paid when man receives,
T' enjoy is to obey.

Yet not to earth's contracted ſpan
Thy goodneſs let me bound,
Or think thee Lord alone of Man,
When thouſand worlds are round:

Let not this weak, unknowing hand
Preſume thy bolts to throw,
And deal damnation round the land,
On each I judge thy foe.

If I am right, thy grace impart,
Still in the right to ſtay;
If I am wrong, oh teach my heart
To find that better way.

Save me alike from fooliſh pride,
Or impious diſcontent,
At aught thy wiſdom has deny'd,
Or aught thy goodneſs lent.

Teach me to feel another's woe,
To hide the fault I ſee;
That mercy I to others ſhow,
That mercy ſhow to me.

Mean tho' I am, not wholly ſo,
Since quick'ned by thy breath:
Oh lead me wherefoe'er I go,
Thro' this day's life or death.

THIS day be bread and peace my lot:
All elſe beneath the ſun,
Thou know'ſt if beſt beſtow'd or not,
And let thy will be done.

To thee, whoſe temple is all ſpace,
Whoſe altar, earth, ſea, ſkies!
One chorus let all Beings raiſe!
All nature's incenſe riſe!

BRIT. MUS.

FINIS.